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JANUARY 24, 1923

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THE NATIONAL THEATRICAL WEEKLY

LONDON**PARIS****FOREIGN NEWS****SYDNEY****MELBOURNE****DON'T WANT "SHUFFLE ALONG"**

LONDON, Jan. 22.—*John Bull*, an English newspaper, comments on the coming production of "Shuffle Along" as follows: "We cannot think that Mr. Charles B. Cochrane has selected the best moment to import from America a company of colored artists, seventy strong, who will present a musical play entitled 'Shuffle Along.' It seems to us there are already more than enough unemployed British artists 'shuffling alone' in their vain search for work, and that in these circumstances the importation of so large a parcel of colored talent is not justified."

REVIVING "MERRY WIDOW"

LONDON, Jan. 22.—"The Merry Widow," Frantz Lehár's Viennese operetta, will be revived here shortly with Evelyn Laye in the principal role of the widow "Sonia," created by Lily Elsie when the play was originally produced in London. Miss Laye made a great success recently in the leading role in "Phi-Phi." C. B. Cochran's production, that closed a short time ago.

George Graves is expected to enact his original role of Baron Popoff. Others of the cast are yet to be selected.

MELVILLE GIDEON IN COURT

LONDON, Jan. 22.—A receiving order has been taken out against Melville Gideon, the American actor-composer, at the instigation of a creditor. Gideon appeared in the Bankruptcy Court and stated that he had earned £8,000 as a performer in eighteen months, but lost £10,000 in the same period by gambling. Gideon originally came to England from America with the "Ragtime Octette." He has been appearing with the Co-Optimists since they organized.

"CHARLEY'S AUNT" OUT

LONDON, Jan. 22.—A ball was given at the Great Central Hotel last week by the "Charley's Aunt" Club, in celebration of the thirtieth anniversary of the play after which their club is named. All artists who have played in it, either on the road or in London, who could possibly attend, did so. Over two hundred and forty guests, including Fay Compton and Edna Best, attended.

"BROKEN WING" CO'S. TOURING

LONDON, Jan. 22.—Two companies of "The Broken Wing" have been sent on tour by Mr. Jack Parson and Mr. Joseph R. Cunningham. By arrangement with Messrs. Armitage and Leigh Mr. Parsons is also sending out "The Barrier" and "With Edged Tools," featuring Mr. Campbell Goldsmith in his original role.

HICKS GETS ROYALTY THEATRE

LONDON, Jan. 22.—Seymour Hicks will take charge of the Royalty Theatre shortly and will produce an English adaptation of Louis Verneuil's play, "Pour Avoir Adrienne," there. The production will be made by arrangement with Frank Curzon and Dennis Eadie. The adaptation is to be done by Gladys Unger.

"OLIVER CROMWELL" TO OPEN

LONDON, Jan. 22.—John Drinkwater's new play, "Oliver Cromwell," will be presented by Henry Ainley, who will appear in the title role at the T. R. Theatre, Brighton, on February 19. In the cast will be Mary O'Farrell, Irene Cooke, Clare Harris, Milton Rosmer, Harcourt Williams and W. J. Rea.

PEGGY O'NEIL IN NEW PLAY

LONDON, Jan. 22.—Peggy O'Neil opened in a new play, called "Plus Fours," at the Haymarket last week. "Plus Fours" was written by Horace Annesly Vachell and Harold Simpson, under the original title of "Miss Marionette." Frederick Harrison produced it.

DAGNALL TO DO "FIVERS"

LONDON, Jan. 22.—T. C. Dagnall has secured a new play called "Fivers," written by Douglas Grand. It will be produced at a West-End theatre shortly. Dagnall now has two plays running in that section, namely, "Ambrose Applejohn's Adventure" and "The Dippers."

CAST CHANGES IN REVUE

LONDON, Jan. 22.—Several changes were made in the "Nine O'Clock Revue" at the Little Theatre. Bobby Blythe introduced a new fox trot song called "One Little Girl." A French actress was added to the cast and the Rath Brothers, late of the "Music Box Revue."

"GABRIELLE" NEW MOORE PLAY

LONDON, Jan. 22.—Leon M. Lion will produce "The Coming of Gabrielle," by George Moore, during the month of March. It is reported that the production will be for a limited period and that performances will be given by subscription.

"ANGEL FACE" TO TOUR

LONDON, Jan. 22.—Norman J. Norman will send out a company in Victor Herbert's "Angel Face" shortly. It will tour the provinces. Norman is also preparing a new farce in three acts which he will present early in Spring.

ACTOR WHALEY FINED

LONDON, Jan. 22.—Edward Percy Whaley, of the popular blackface act, Scott and Whaley, was fined \$10 and costs at Horsesham for reckless driving. He had been going at high speed on the Brighton road when caught.

COCHRAN GETS COHAN PLAY

LONDON, Jan. 22.—George M. Cohan's play, now running successfully in New York, "So Is This London," will be produced by C. B. Cochran at the London Pavilion. It will be Cochran's next offering.

CHEVALIER SERIOUSLY ILL

LONDON, Jan. 22.—Albert Chevalier, the well-known actor and creator of Cockney character parts, has been confined to his home with illness for some time. His condition is reported as critical.

NORAH SWINEBURNE SAILS

LONDON, Jan. 22.—Norah Swineburne, who scored a big success in the production of "The Bat" here, has sailed for America. She will appear in a new play to be presented in New York.

"CABARET GIRL" TOURING

LONDON, Jan. 22.—"The Cabaret Girl" opened for a road tour under the direction of T. C. Wray, and scored a big hit at its first opening in Kendal. Leo Franklyn heads the company.

ASCHER GOING TO AMERICA

LONDON, Jan. 22.—William Ascher is sailing for America shortly. It is reported that he has made a fortune estimated at £70,000 out of his play, "The Green Goddess."

ED FORD ON WAY TO U. S.

AUSTRALIA, Jan. 22.—Ed. E. Ford, who recently recovered from a serious illness, is now on his way to America.

EX-ENEMY BAR TO CONTINUE

LONDON, Jan. 22.—The bar on ex-enemy acts put into effect a number of years ago by the V. A. F. is still being enforced and will not be modified according to a statement made recently.

"ARLEQUIN" SCORES WITH TEARLE

LONDON, Jan. 22.—One of the best plays ever produced by Albert de Courville came with the presentation of "Arlequin" at the Empire Theatre, with Godfrey Tearle in the leading role. It is a comedy fantasy, adapted from the French of Maurice Maeterlinck, with music by Andre Gailhard, by Louis N. Parker.

It is a spectacular production, dealing with the dreams of "Arlequin" (played by Godfrey Tearle), who scoffs at women. He had, during his past, become attached to a beautiful girl called Micheala (Moyna MacGill), whom he had betrayed and driven to a life of sin, and it is this love which is always in his heart, although he imagines himself to be in love with others. Micheala, unknown to him, watches over him at all times, and helps him out of several scrapes. At the end he learns where his heart really lies, but it is too late, for Micheala dies as he kisses her.

There are some splendid emotional moments in which Tearle excels himself. The entire cast is very good, and is a tremendous one. Among those whose work stood out, in addition to the two leading roles, were Viola Tree, Rosina Filippi and Dennis Neilson Terry.

SUBSTITUTE GETS CONTRACT

LONDON, Jan. 22.—Miss Eilee Evelyn was given a three-year contract by James White, as a result of her excellent work last week when she took the leading role of "The Lady of the Rose" on short notice following a sudden breakdown of Miss Phyllis Dare, who had been playing the lead.

Previous to the night when she acquitted herself very well, Miss Evelyn had never spoken a line in the play. Miss Dare's part is now being taken by Blanche Tomlin.

HOME FILMS WANTED

LONDON, Jan. 22.—The British National Film League is appealing to the owners of all motion picture houses to reserve their screens exclusively for a series of weeks to films made in England.

As one of the reasons given for the request attention is called to a proposed plan in the United States to use American films for the Americanizing of America.

HOUSE ORCHESTRA ON STAGE

LONDON, Jan. 22.—The house orchestra at the Victoria Palace, under the direction of John Weaver, were placed into the regular bill of the theatre, given a spot and placed on the stage last week, and they scored a huge success. This idea is novel to London, but has been done in New York in several of the Keith theatres.

WRIGHT REPRESENTS FOUR

LONDON, Jan. 22.—The Lawrence Wright Music Co. have been appointed sole British Isles representatives for four U. S. music firms. They are Ager, Yellen & Bornstein, Jack Mills, Inc., Shapiro, Bernstein & Co. and the Joe Morris Co.

SMETHWICK EMPIRE OPENS

LONDON, Jan. 22.—The Empire Theatre, Smethwick, Birmingham, which changed hands recently has re-opened. The program consists of pictures and variety on the twice a night policy.

"CHU CHIN CHOW" IN FILMS

LONDON, Jan. 22.—"Chu Chin Chow," the big spectacle, is to be made into a motion picture. The greater portion of the picture will be made in Algiers.

"TONS OF MONEY" PASSES 300

LONDON, Jan. 22.—"Tons of Money" has passed its three hundredth performance at the Strand Theatre, here. It is giving three matinees a week.

"VALUABLE RIVAL" SCORES HIT

LONDON, Jan. 22.—The Scottish National Theatre Company at the Coliseum played to a large and enthusiastic audience on their opening with the comedy "A Valuable Rival." The piece depends almost entirely upon its lines the greater portion of which are delivered with broad dialect.

The principal character in the little piece is a newspaper proprietor named Alexander Jameson. He lives in a little Scottish town and for years has easily disposed of all his newspaper rivals. So easily has he accomplished this that his life is a comparatively easy one. But to the town comes William Bain, and with his newspaper, the *Herald*, soon begins to take away considerable business from the older paper.

Fearing that her father may lose his business as the result of the activities of the younger man, Jameson's daughter makes a trip to a town in which Bain formerly lived and brings back a letter dealing with Bain's past and one which if made public would ruin the young newspaperman. Jameson gets the letter but instead of using it informs Bain that he has destroyed it. This the young man can not understand and asks for an explanation. Jameson tells him that is not the way he intends to fight but will do it out in the open and that he welcomes his competition.

Bain shakes his hand, declares his intention to remain in the town and Jameson clears his desk for active business competition.

The little sketch is excellently cast and runs smoothly and is interesting from beginning to end.

MOSS CUTS SEAT PRICES

LONDON, Jan. 22.—Another reduction in the seat price has been made by the Moss Empires. The latest in connection with the Summerhill Picture Palace, Birmingham. Matinees are given daily at the house and the price for the shows is 3d. exclusive of tax. This admits to any seat in the theatre and the program is the same as the one given at night.

WESTERN REVUE SCORES

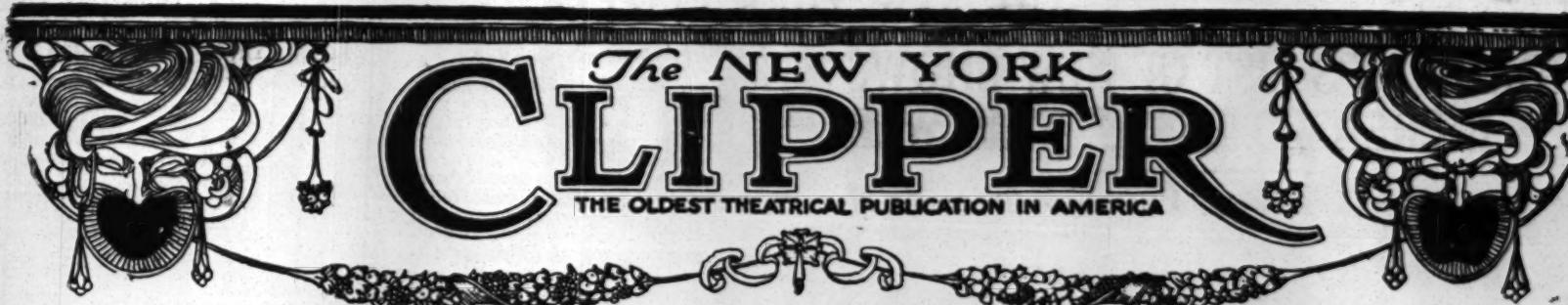
LONDON, Jan. 22.—"The Round Up," billed as a western revue, has scored a big hit at the Empire, Liverpool. The revue is announced as a "musical comedy from the west." It includes the "Cowboy Syncopators" and the International Girl Athletes.

"OLD TIMERS" ACT BIG SUCCESS

LONDON, Jan. 22.—The "Old Timers" act in the varieties here is duplicating if not surpassing the popularity accorded a similar act playing in the United States. London theatregoers in particular are enthusiastic over the stars of the days of long ago.



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HIGH PRICES MENACING TRAVELING SHOWS THROUGHOUT COUNTRY

Patrons in Many Cities Refuse to Pay High Scale Asked—
Baltimore Theatres Hard Hit by Suspected Boycott by
Social Theatre Goers—Prices Must Come Down

A new angle of public resentment against the high cost of theatregoing is giving the managers considerable food for thought these days. Road business, which has been normally off for the past two seasons, is now being confronted by another setback.

In many of the out of town points the theatregoers have displayed their displeasure of the prevailing \$2.75 and \$3.30 scale to the extent of a boycott. This is particularly true of Baltimore, which has been indifferent to the high priced travelling productions from practically the beginning of the season. Shows of the calibre of "Anna Christie" and "To the Ladies," which recently played the city, is said to have played to meagre audiences. This is no reflection upon the particular shows inasmuch as numerous others have found a similar condition confronting them in Baltimore.

The leading producers are in a quandary as to the contributing cause of Baltimore's lack of interest in the drama. Baltimore had always been considered a great show town. Conditions have reached a crisis where several managers have already declared that they will not play their attractions there until this era of depression or boycott or whatever else it may be, has been broken.

One who is an authority on things theatrical in the Maryland state has ventured an opinion, which he tempers with the assertion that his is an explanation that does not explain. According to him it is not the fault of the shows Baltimore has been getting, but rather a reticence upon the part of the public to pay the price asked for them. Plays that have done poor business here have gone to New York, Boston and Philadelphia and "cleaned up." Yet Baltimoreans are rallying in large numbers to the stock presentation of "Abie's Irish Rose," being offered at \$1.50 top and to the burlesque and vaudeville houses which are offering their shows for \$1. All of which seems to indicate that the market for high price attractions is a decidedly limited one. Baltimore has but two "legitimate" houses, namely Ford's and the Auditorium, so one cannot charge the contributing cause to an over-theated situation.

From all angles it looks as though theatregoers throughout the country are waging a campaign to bring theatre prices back to normalcy, which means a \$1.50 or \$2 top. Any show that has gone out this season at that figure has made money and fared better than any of the more expensively priced entertainments. Gus Hill has been cleaning up in the South and middle west with his cartoon musical comedies, "Bringing Up Father," "Father's Vacation" and "The Captain and the Kids" at a \$1.50 top, while George M. Gattis is credited with having rolled up a

profit of over \$100,000 with "The Little Lost Sister," an ordinary "meller." Other independent producers have also pocketed neat profits with "turkeys."

A veteran manager, who was credited with being the best reader of the public pulse in the hey-days of his career, declares that managers will have to lower their prices before the theatrical business can ever hope to get on its feet again. It has been on the down grade for several seasons, according to him, and can only be steered into tranquil channels by a reduction of prices.

It is the general opinion of those who have given the situation careful consideration that the theatregoing public is subdivided into three groups. The first group consists of those who must be amused, regardless of cost. It is for this group that the producers have been wont to cater to. Unfortunately this class is limited and scarcely has a sufficient number scattered about the country to support expensive productions. There is another group who crave entertainment, but must seek it at a limited cost. Therefore, if a production is tilted at too high a price, they can find their enjoyment at a more popular priced attraction. Then, too, they would rather sit in an orchestra stall of a less artistic production at one dollar, rather than pay a similar price for a balcony seat at a first class house. The third class, which generally makes the best audiences, are those with limited means who must shop as carefully for their entertainment as they do for necessities. When prices are sky high, their theatre-going activities are generally confined to once in a fortnight, whereas, were the prices lower they might be willing to attend the theatre at least once a week or perhaps oftener. The movie houses are depended upon for the entertainment "thrill" usually derived from legitimate attractions.

Managers are no longer depending upon road business. Producers of musical comedies, especially, have reconciled themselves to the fact that they must depend entirely upon the metropolitan business to put them over. Already several of the wiser ones have decided to retrench in the way of production cost rather than shoulder a "nut" that will be impossible to overcome. Florenz Ziegfeld has announced he will produce no more expensive "Follies" and several other managers have already declared themselves on a similar procedure.

KINTZING JOINS P. M. A.

Frank Kintzing, formerly with Fortuno Gallo, has been elected a member of the Producing Managers' Association. Kintzing contemplates producing a play for Broadway consumption shortly. He has offices in the Belmont Theatre.

WANT EQUITY TO MODIFY

CHICAGO, Jan. 22.—Producing managers of popular priced attractions that play the Middle West and Coast have petitioned the Actors' Equity Association for a contract modification. Five years ago, the managers point out, there were twenty producing managers in Chicago. This list has been cut to four and Ralph T. Kettering has been appointed to negotiate the matter.

"Theatre managers in the smaller towns and cities," he said, "refuse to book shows unless they will play Saturday, Sunday and mid-week matinees. In this territory the eight performance clause of the Equity contract gives the manager seven night performances and one matinee. In most of the small towns the matinee receipts are very small, and if the cast gets extra pay, are run at a loss. The house manager, however, insists on the performances."

Chicago managers are asking Equity to change the contract to permit road shows playing to a maximum of one dollar to give ten shows during the week.

ACTORS' FUND BENEFIT AT PHILA.

PHILADELPHIA, Jan. 23.—The annual benefit of the Actors' Fund will be held Friday afternoon, February 2, at the Forrest Theatre. The program this year will be the most notable of the sort ever seen here, it is said. In addition to all the stars and leading players appearing in local productions, Daniel Frohman has arranged to bring over a number of features from the benefit program given at the Century Theatre, New York, last Friday afternoon.

One of the features of the bill will be a special offering in which the Dramatic Club of the University of Pennsylvania will take part. Another act will be "Nothing But Hits," presented by several stars now appearing in New York productions. A costume play by Louis N. Parker entitled "Aristocrats" and a playing by the late John Kendrick Bangs, called "The Real Things" will be among the other features of the bill.

PALACE THEATRE BURNING OIL

Patrons of the Palace Theatre and tenants of that building are immune from any dangers of a coal shortage this Winter. This fact was revealed last week when it was learned that oil burning appliances are being used for the heating of the building. The appliance is attached to the regular coal-heating furnace, with fuel oil tanks placed adjacent to the furnace. The oil used in the furnace is forced through the special burners and comes into contact with live steam which ignites it and keeps the building warmed in the same manner as the steam furnaces as its heat is distributed through the system of radiators in the building.

The Palace is the only theatre in New York known to use this means of heating and adopted the process after it had been found successful in heating the B. F. Keith Boston Theatre for many years.

NEW PRODUCING FIRM

Messrs. Kaplan and Miller, a new producing firm, will bring out "The Noose," a new play by Thomas Fallon, author of "The Last Warning." Helen Ware and Barry Townsley will be featured in the cast.

"MARY THE THIRD" IS GOOD

STAMFORD, Conn., Jan. 22.—"Mary the Third," a play of the 1923 girl, by Rachel Crothers and Mary Kilpatrick, opened Friday evening at the Stamford Theatre with Louise Huff, movie star, in the leading role. Three generations are shown in contrast, and, although the present day girl is more or less considered the flapper type, the heroine of the new play is a serious minded girl who actually takes a hand in the affairs of her parents who are unhappy in their alliance. The question is also brought up by the playwright as to whether an unhappy couple should live together for appearances sake or seek relief in the divorce court.

Mary, (Miss Huff) has ideas of her own regarding marriage, her theories about love, being different. She decides to go off to some camp in company with another girl and some young men, where they may get acquainted with each other while living a "natural life," and so also, test her theory about trial marriage, so that when the time came to make a decision regarding matrimony there would be less chance of a mistake. Mary weakens and suddenly changes her mind when she thinks of her mother and after an all night joy ride in an automobile feigns sickness and is taken home apparently suffering from appendicitis.

At home, Mary and her younger brother are concealed in the living room while their parents suspecting the worst, talk to each other freely in the same room. The next day the children have a plan for the separation of their parents, and incidentally tell them some facts. Later, harmony is again established and Mary, with the new ideas listens to a proposal much the same as all of the preceding Marys had done before her, which proves her to be the same sort of everyday girl despite her theories.

Louise Huff, and Beatrice Terry as Mary's mother, gave an excellent performance and the supporting company was good at all times. As all of Miss Crother's efforts, the play is well written and a piece of art. Most of the action is on the comedy order, yet there are more serious moments now and then.



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BROADWAY'S LIST OF NEW SHOWS INCREASED BY SIX THIS WEEK

**Four Dramatic and Two Musical Productions Get Under Way
During Week—Winter Garden Re-opening and Jane Cowl in Shakespeare the Big Events**

This week, for the first time since the holiday rush of openings, finds a somewhat normal list of premiers scheduled. For the last few weeks the number of first showings has been distinctly limited, with but two or three new plays coming in each week. Many of the plays that came in to grab the Christmas business have proved their right to remain but there have been a goodly proportion that have fallen by the wayside and were enabled to linger only because they obtained the overflow from the other houses during the height of the season. These have been closing and shifting and six new productions, some of which have been kept on the road for several weeks because a house could not be obtained, are making their Broadway debut this week.

Besides the six new plays the Moscow Art Theatre on Monday night presented their third play, "The Cherry Orchard," by Anton Tchekhoff which was seen here for the first time, so that the list of openings can be put at seven. This Russian company established something of a record at the Jolson Theatre and the venture has proved a vindication of the judgement of Morris Gest.

Of the regular openings two took place on Monday night. Nazimova, after an absence of over two years, returned to the stage at the Selwyn Theatre in an emotional drama entitled "Dagmar," giving the star a chance to display the type of psychological reaction for which she is justly famous. "Dagmar" was adapted from the Hungarian of Ferenc Herczeg by Louis K. Anscherer. Charles Bryant made the production which was staged by Iden Payne. Others in the cast besides Nazimova are Charles Bryant, Frederick Perry, Gilbert Emery, Pola Verina, Sophie Wilds, Greta Cooper, Myra Brooks and Donald Call.

Another Monday night showing was that of "Lady Butterfly" which Oliver Morosco brought into the Globe Theatre. The title of this musical comedy had been changed several times and the cast had been revised, as well as the book and lyrics, before bringing the production into New York. The version presented Monday night was the work of Clifford Grey, who wrote the book from a farce by Mark Swan and also wrote the lyrics. Werner Janssen is responsible for the music and Ned Wayburn staged the piece. The cast is headed by Marjorie Gateson and in-

cludes Florenz Ames, Frank Dobson, Maude Eburn, Allen Kearns, Mabel Withers, George Trabert, Janet Stone, Aline McGill, Marion Hamilton, Nick Long, Joe Donahue, Horton Spurr and others.

Tuesday night the Longacre Theatre provided a home for "Extra," a comedy of newspaper life by Jack Alicoate, presented by the author and William Collier, Jr. The play is scheduled to run for three weeks, at the expiration of which time it is to be followed by Ethel Barrymore's new production. The cast of "Extra" is composed of Chester Morris, Marcia Byron, Charles Lawrence, Gertrude Gustin, Howard Truesdale, William Norton and others.

Adding to the Shakespearean vogue the Selwyns to-night will present Jane Cowl as Juliet in "Romeo and Juliet" at the Henry Miller Theatre. Rollo Peters designed the scenery and will be seen as Romeo. Dennis King will be Mercutio, Robert Ayton, Friar Laurence, and John Parrish, Paris. Gordon Burby, Grace Hampton, Lionel Hogarth, Laline Brownell, John Crawley, Milton Pope, Jessie Ralph, Neil Quinlan, Louis Hector, Vernon Kelso, Richard Bowler, Edward Broadley, Frank Davis and Bailey Hick are others in the cast.

The Winter Garden, which has been entirely rebuilt, will re-open tonight (Wednesday) with "The Dancing Girl," a new type of entertainment for this house. It is a musical play with a more or less definite plot and an imposing cast consisting of Trini, Marie Dressler, Tom Burke, Benny Leonard, Lou Holtz, Kitty Dener with Rose and Teddy Dener, Jack Pearl, Ben Bard, Arthur Margetson, Llora Hoffman, Nat Nazarro, Jr., Nancy Gibbs, Eddythe Baker, Gilda Leary, Sally Fields, Frank Greene, Charles Mack and others. The production was staged by J. C. Huffman under the personal supervision of J. J. Shubert.

Guthrie McClintic, on Saturday night, will bring "A Square Peg," the latest play of American life by Lewis Beach, author of "The Clod," to the Punch and Judy Theatre. The play is set in a small city in the Middle West. In the cast, which is headed by Beverly Sitgreaves, are William B. Mack, Leona Hogarth, Walter Abel, Minnie Milne, Leonard Doyle and Alice Bromley Wilson.

PAYTON STOCK IN NEWARK

Corse Payton will install a stock company at the Strand Theatre, Newark, early next month, under a rather unique arrangement. The Fabians, who recently purchased the theatre for \$100,000, will be interested in the stock productions with Payton. The latter is to organize the company, select and produce the shows. Under the terms of the agreement the Fabians will take the first \$1,000 weekly, with Payton taking the next \$3,000 and a 70-30 split on any additional money, with the big end going to Payton.

Payton is considered to have garnered a plum in the acquisition of the Strand for stock. Newark is considered a sure fire stock stand, providing you give them a good company and real shows. This was demonstrated earlier in the season by the Maude Fealy Stock Company, which did phenomenal business at another house in Newark.

"HUMORESQUE" FOR MONTAUK

"Humoresque" Fanny Hurst's play in which Laurette Taylor is starred after a two week layoff and a fixing up of book and change in cast will be at the Montauk Theatre, Brooklyn next week.



TOM WARING

Tom Waring, vocalist with Waring's Pennsylvanians, the big orchestra now on the way to Los Angeles.

"PAPA JOE" IS CLEVER

STAMFORD, Jan. 22.—William Ricciardi, the Italian actor who has created a very large following among his countrymen in this country through his many appearances in "Mr. Malatesta," given in his native tongue, appeared at the Stamford Theatre in an English play of his own, called "Papa Joe," and with this production will endear himself to the hearts of the English-speaking people as well as his present following.

"Papa Joe" is a native of Italy who has made a fortune in the contracting business with an Irish partner. He has now retired, and having established a home in the Bronx, with servants, tries to become accustomed to his wife's new ambitions to be a society leader. His son is a very successful lawyer, who has achieved a big reputation through his defense of a woman who had drowned her infant. His eloquent pictures of the woman's plight, and his scathing denunciation of the man who caused her downfall, won an instant acquittal. Meanwhile, Papa Joe learns that his successful son has become mixed up with one of the servants, who had been adopted as one of the family. This revelation is made after the trial, and Papa Joe convinces his son that he must do the right thing and that it is his duty to marry the girl.

The young man does so, and all are happy. The daughter of the house has given her heart to an Italian count, who is more successful as an accountant than he was with the title.

Ricciardi has an excellent supporting company in Mary Jeffrey, Susan Sterling, Marius Rogati, Rhy Derby, Sidney Elliot, Thomas F. Tracey and Antonio Salerno. As for himself, he gives a wonderful performance. Not only does he get wonderful value out of the comedy scenes, but in tragedy moments portrays remarkable power.

SHOWS FOR THE ASTOR

The silent drama will not reign, for a spell at least, after February 5, at the Astor Theatre. The Shuberts have decided to discontinue the feature film policy at this house during the Spring and will present a musical show at this house until the beginning of the Summer season. Arthur Hammerstein whose new show "Wildflower" opened in Baltimore on Monday has a contract for either the Casino, 44th Street or Astor theatres, with the possibility that it will land in the latter.



DUCI DE KEREKJARTO

Duci de Kerekjarto, the world famous violinist who last week scored a great success at the Palace theatre. This week at the Riverside. Music critics enthused over the really wonderful playing of Kerekjarto, who is a real artist.

BOOM CONTINUES IN PHILA.

PHILADELPHIA, Jan. 22.—Two new attractions and five "holdovers" comprise the theatrical fare here for the current week. The business boom continues, with practically every show in town getting a fair share of the takings.

The main event of the week was the launching of George W. Lederer's new musical show, "Peaches," tonight at the Garrick Theatre. This is the much heralded "Strawberry Blonde," which adopted the newer title at the eleventh hour. A large and enthusiastic audience greeted the new piece, warmly applauding the comedy scenes and musical numbers. The cast included Ada Mae Weeks, Stella Mayhew, Marguerite Zender, Madeline Cameron, Fred Heider, Stanley Forde and others, as well as a large singing and dancing chorus. The piece is here for two weeks after which it will go to New York for a run.

Irene Bordoni in "The French Doll," opening at the Broad, was the other premiere of the evening, and also attracted a brilliant audience that received both the star and the piece in a befitting fashion. Miss Bordoni is a popular favorite with the Quaker City folk, all of which augurs well for a successful engagement here.

"The Naughty Diana," the new A. H. Woods musical show, will depart from the Adelphi at the end of the week, to be succeeded by "The Cat and The Canary." "The Monster" will leave the Walnut on the same evening, to be followed by "Kempy."

"Blossom Time," veteran of the holdovers, has entered upon its fourteenth week at the Lyric, where it bids fair to continue for many more weeks. Despite the fact of its slow start, the operetta has long since established itself as a money getter and will remain just so long as its gross can show a profit.

Ed Wynn continues in "The Perfect Fool," at the Forrest, while "In Springtime of Youth" continues to hold its own at the Shubert.

HOLDING OVER PRODUCTIONS

Wagenhals and Kemper have made all the productions they intend to do for the current season. Despite the fact that at least two new pieces had been expected from them between now and early Spring, they have decided to hold the productions over for next season. The recent "flop" of Avery Hopwood's farce, "Why Men Leave Home," is said to have influenced this decision on the part of the producing firm. They are said to have dropped \$35,000 in the venture. Although the production was not a costly one, the majority of the above figure was spent in extra advertising in the dailies, hoping to create an interest in the play. After a strenuous campaign stretching over several weeks they relegated the production to the storehouse.

However, the firm has nothing to worry about, inasmuch as five companies of the Hopwood mystery play, "The Bat," are piling up a big weekly gross for them. The original company has been at the Wilbur, Boston, for several months and is continuing to hold its pace as a money-getter with the best of them.

"SUN SHOWERS" RECAST

"Sun Showers," the new musical comedy by Harry Delf, which was tried out several weeks ago, has been hauled in and practically recast. The piece is now in rehearsal and will reopen in Boston early next month. Allyn King and Douglas Stevenson will have the leading roles when the piece makes its fresh start. Delf and Lew Cantor, who are producing the show, were offered the Longacre Theatre to fill in until Ethel Barrymore in "The Laughing Lady" is ready to come in. They passed up the proposition in order that the company could have further rehearsals and be in better shape for the Boston showing.

TED LEWIS TO HEAD OWN SHOW

Ted Lewis, featured with the 1921 edition of "Greenwich Village Follies," now on tour, is contemplating a plunge in the producing field. It is said that Lewis will not renew his contract with Bohemians.

GLUT OF MATERIAL CAUSING CONGESTED BOOKING CONDITIONS

Vaudeville Field Overcrowded With Mediocre Acts Result of Flood of Entertainers That Rushed Into Theatre Work During War Boom—No Room for Big Majority.

A case of the supply exceeding the demand threatens to play havoc with the vaudeville situation throughout the country. There is a glut of variety entertainers upon the market and has been for several months. Congested booking conditions of both the "big" and "small" time circuits have not helped the situation any, and from present indications the matter bids fair to become worse as the weeks go on. Thousands of vaudeville folk who have not worked for weeks or months have been haunting the offices of the smaller agents, willing to grab any crumb of work proffered them and hoping against hope that the situation would solve its own problems before many more weeks had passed.

Never before in the history of the theatre has such a condition existed. In bad seasons it was to be expected that there would be many without employment, but never anywhere near the number that fate—or bad conditions—has relegated to the army of unemployed.

Those who had been thrifty, managing to save a little from their salaries while employed, have been optimistic for months, found the "nest egg" dwindling to nothing, and like the squirrel in the revolving cage keep running around but never get any nearer to a solution of conditions or a promise of a job than they were weeks before.

If the performer is not a "standard act," meaning one that is known to the booking offices, his chances of getting work parallels that of the proverbial snowball. With a goodly number of standard acts laying off, what a great chance he stands in connecting with a contract.

The chaotic condition of vaudeville entertainers has been food for much thought along theatrical Broadway and especially among the unemployed performers and their agents, who are mostly affected. Each have tried to solve its contributory cause. Many have advanced opinions, but the most logical one of all comes from a man who has been identified with vaudeville for years and has since entered another branch of the industry. He lays the situation to an

oversupply. During the war when America was amusement mad and there sprung up all over the country all sorts of entertainment emporiums, many of the "standard" performers had either enlisted or were drafted into service, which consequently "let down the bars" and a deluge of mediocrity slipped through. Anybody with neat appearance, a trick whistle or a grotesque slide was accepted in lieu of better material as a "pinch hitter" for the smaller circuits. Of course the booking men realized that these "accidents" would have only a "flash-in-the-pan" existence and would later be replaced by those returning from the field of battle. But the "accidents" have continued to hang on. They were new faces, had fresh material and more than a few of them had genuine talent. Their record easily warranted their retention.

When the reaction period set in and salary budgets were slashed right and left, amusement-loving Americans also had to readjust their expenditures to meet the new condition. The emergency theatres in the "six" districts returned to their former roles of town halls and fire houses and even the one or two regular combination houses in town were content to attract the inhabitants with a straight picture policy at reduced prices. This, of itself, meant unemployment for hundreds, yes thousands, of "small time" entertainers. The inactivity of the small producer, who used to send out "turkey shows," was another sad blow to the entertainer. Heretofore he was always sure of a job in one of these traveling companies. The new era of prosperity for stock companies, which relieved the situation for "legit" actors, was another snag for the vaudevillian.

Several of the smaller booking agents are capitalizing these chaotic conditions by offering to supply bills to houses in the outlying districts for as little as \$100 a week, with an additional bonus of \$50 for their trouble. At this figure single acts get as low as \$10 for three days, with "flash" acts getting \$50, scarcely enough to pay transportation and actual running expenses.

"BLOSSOM TIME" CLOSING

"Blossom Time" is scheduled to end its engagement at the Century Theatre next Saturday night, when the show will have played its 536th performance. It will begin its road tour in Washington, Monday evening, January 29.

The original company of "Blossom Time" opened at the Ambassador Theatre, September 29, 1921. After a year's run the company was granted a month's vacation, and reopened at the Ambassador, later being transferred to the Jolson Theatre. When the play moved to the Century Theatre, the No. 2 company which had been on the road, replaced the original company, which is now playing in Philadelphia.

FREDA DIEHL A SUICIDE

ATLANTIC CITY, N. J., Jan. 22.—Mrs. Freda Diehl, wife of the manager of "Billy Watson's Burlesque Company," committed suicide by inhaling gas from an illuminating jet, at the home of her sister-in-law, Mrs. Charles Porter, at No. 24 North New Jersey avenue, early this afternoon.

Mrs. Porter said Mrs. Diehl had been ill and despondent for some time.

"HOW COME" NEW COLORED SHOW

Another all-negro musical comedy is being assembled for metropolitan perusal. The piece is called "How Come" and is being sponsored by the Criterion Producing Company. It will have a cast of seventy-five players.

FRED STONE SHOW FOR COAST

Fred Stone will make his first trip to the Pacific Coast in ten years this season under the management of Charles Dillingham. From Kansas City the show jumps to Denver and then heads for the Coast. It will play San Francisco for four weeks and Los Angeles for two weeks. Part of the tour will be over one-night stands. The season of the show will be ended June 1, when Stone will return East and after a six weeks' rest begin rehearsals in a new vehicle for next season.

"HALF A CHANCE" COMING IN

"Half a Chance" a new comedy drama by a well-known English author, was recently tried out by the Forsyth Players, a stock company, in Atlanta, Ga. Miss Belle Bennett played the leading role at that time. The play is slated for production on Broadway next season and negotiations are under way which call for Miss Bennett's appearance in the leading role in the New York production.

"OUR NELL" DIRECTOR SUES

Edgar J. Mac Gregor, filed suit last week in the Municipal Court against Edward Davidow, of Davidow and LeMaire, seeking to recover the sum of \$250 alleged to be due for services rendered.

MacGregor, who is a stage director, directed the staging of "Our Nell," the musical show recently put out by Davidow and LeMaire.

AGENT SUES EARL FULLER

CHICAGO, Jan. 20.—Earl Girdeller, an independent agent here has entered suit for \$900 against Earl Fuller for commissions which he alleges are due him for obtaining bookings over the Pantages Circuit. Last week, when Fuller and his orchestra were playing a three-day engagement at the Chateau, Chicago, Girdeller attached all the instruments of the men and the drop which Fuller uses because of non-payment of commissions. The matter was laid before the Vaudeville Managers' Protective Association together with a letter from Alexander Pantages which stated that at no time was there anything to show that Girdeller offered the act, or secured the time for Fuller.

Pat Casey, of the V. M. P. A., after going over the case wired his decision in favor of Fuller, but Girdeller said that he would not withdraw his suit as he felt that he was entitled to the commission. In order that Fuller may be able to play his other dates, a bond was secured so that a release could be had on the drop and instruments.

Fuller has been playing about 14 weeks over the Pantages time. During that time, instead of making money on the tour he claims that he has lost over \$500. It is said that he was unable to pay the girl in his act, Miss Julia Dawn, and added to this, Miss Dawn, so it is said, loaned Fuller some money to help pay some of the men their salary. When booking the time, Fuller did not take into consideration the long jumps, which was the cause of his loss. The act carries nine people in all. Fuller has about ten more weeks to play over the Pan time, but the jumps are small, which will give him an opportunity to catch up on his investment. Thomas J. Johnson is the attorney representing Fuller in the matter.

ILLINOIS FAIR FESTIVAL

SPRINGFIELD, Ill., Jan. 22.—The year 1923 is the centennial of the Illinois State Fair, it being 100 years since Shadrach Bond, the State's first Governor, won first prize for the best homespun cloth exhibited at a meeting of the Illinois Agricultural Society.

This society was the forerunner of the present State Fair, and the society owes its start to an Englishman named Morris Birbeck, a farmer, who in 1818 brought 400 Englishmen to settle in Edwards county. The next year, November 10, 1819, the agricultural society organization was effected with Birkhead as president and Edward Coles, later Governor of Illinois, as vice-president.

The efforts of Birkhead did much for Illinois and his venture which brought 400 Englishmen to the State, brought the State into notice in Europe as well as in the United States.

"ANNA CHRISTIE" CLOSING

Pauline Lord will conclude her road tour in Eugene O'Neill's play "Anna Christie" early in March and during the latter part of that month will sail for England where she will appear in London in the play during April under the management of Chas. B. Cochran, in association with whom Arthur Hopkins will present his star. Hopkins will cross the "briny" at the same time with Miss Lord as he anticipates producing in association with Cochran, O'Neill's "Hairy Ape" and his new play, "The Fountain."

GAITES TO DO "CHERRY"

"Cherry," a new play by Crane Wilbur, has been accepted for immediate production by Joseph M. Gaites. Suzanne Cauvet, who in private life is Mrs. Wilbur, will be featured in the cast. Gaites also sponsored the production of "The Monster," another play from Wilbur's pen, which is now being offered on tour.

"STEAM ROLLER" BRENDER OPENS

EASTON, Pa., Jan. 23.—"Steam Roller Brener," a new mystery melodrama with Ruth Shepley and Alphonzo Ethier heading the cast, opened here on Monday night.

The play, presented by Geneen and Isaac, is a thriller and will be seen in New York within the next week or two. Thomas Coffin Cooke staged the piece.

"HAMLET" CLOSES ON FEBRUARY 9

John Barrymore's engagement in "Hamlet" at the Sam H. Harris Theatre will end on Friday evening, February 9. Barrymore will sail for Europe on the following morning.

"Hamlet" opened on November 16, and when it ends its engagement it will have been given 101 times with Mr. Barrymore as the Prince of Denmark, thus setting a new American record for the play. The record to date is that of Edwin Booth, who gave 100 consecutive performances at the old Winter Garden, Broadway, near Bond street. In order to break the record special matinees will be given at the Sam H. Harris Theatre on Tuesdays during the next three weeks, in addition to the regular Thursday and Saturday matinees.

SOCIETY STARTS MANY SUITS

More than fifty infringements of copyright suits are being filed this week by the American Society of Composers, Authors and Publishers, against various motion picture theatres in the south, especially in North Carolina, and in Texas.

Manning & Manning, attorneys for the Society with offices at Raleigh, N. C., are filing 18 suits in the United States Court, Eastern District of N. C., and 32 suits in the Western District Court.

Attorneys Gresham & Willis of Dallas, Texas, are starting actions for the Society in Fort Worth, Texas, and other nearby cities, against motion picture theatres that have been using the society's music without a license.

"RITA COVENTRY" OPENING

Brook Pemberton has a new wrinkle for the tryout of a show, prior to bringing it to New York. Wilmington, Stamford and Atlantic City are a little too far distant for Pemberton to commute to, so he has arranged with the Beachwood Players to have the use of their theatre on the estate of Frank Vanderlip at Scarsborough, New York, for the initial performances of "Rita Coventry." The show will open there early in February and then be brought into a New York theatre.

KEENAN TO PLAY HERE

Frank Keenan, who deserted the legit for pictures, arrived in town last week to arrange for rehearsals of his forthcoming return to the legitimate stage in "Peter Weston." Keenan appeared in the play on the Coast and scored sufficiently to warrant his bringing it here for metropolitan consumption. Thomas Wilkes, the western stock company impresario, will sponsor the production in conjunction with Sam H. Harris.

HARMS HAS WINTER GARDEN SHOW

The score of the new Winter Garden show, "The Dancing Girl," is being published by Harms, Inc. As far as it is known, there are no unusual clauses in the contract between publisher and producers making it any different than the contracts that have been signed before the Producing Managers' Association announced their intention of sharing in the profits of the writers and publishers, etc.

NEW PLAY FOR FLORENCE REED

"Hail and Farewell" is the title of a new three-act costume play which William Hurlbut has written and in which Florence Reed, through arrangements with Charles B. Dillingham will be starred, by Joseph Shea, who produced "On the Stairs" at Daly's Sixty-third Street Theatre recently.

"ABRAHAM LINCOLN" CLOSES

"Abraham Lincoln," the William Harris Jr. production in which Frank McGlynn starred, closed in Boston last week. The play which opened in New York on December 17th, 1919, has, barring a short closing period in 1920 and three weeks last year in California, played ever since.

HARRIS LEAVES REPUBLIC

Jules Harris has resigned as manager of the Republic Theatre. Oliver Bailey is looking after the house personally until he appoints a new manager.

FAIRPLAYERS STOCK SLIDES OFF FIVE POINTS IN WEEK

Vaudeville Securities Improve While Picture Stocks Drop—
Trading in All Except Famous-Players Light and
Little Activity is Experienced.

Famous-Players, the so-called bell weather of the amusement stocks, started to lead the flock downhill last week but the flock followed for a few short steps only and then scurried back to safety. Famous, during last week, dropped from 89 to 84, at times going as low as 82½. This set a new low for the year and was the cause of a good deal of activity. When a week sees 41,800 shares of this stock in evidence there is surely something doing. The pool that operated in this stock some time ago bought around the eighty mark and are still pretty well loaded with shares bought at that figure, according to reports. The slump in Famous would mark, in this case, the beginning of an additional period of profit taking, those in the know, anticipating a rise when the balance sheet is published shortly, seeking to depress the stock in order to give them a profit of twenty points or more. There is no other way to account for the fall in this security. To anticipate a poor statement for the year 1922 is out of the question for the returns on this score are already "in" and the probability is that the statement will exceed the expectations of the outsiders. To lay the slide to poor conditions in the profession would also be unreasonable as the other amusement stocks, while not rising, were at least buoyant, and recovered quickly from repeated short attacks.

It is evident to a close observer that Famous is suffering purely from internal manipulation and it is more than possible that the next few weeks will see a new low and a new high for the year. The deal to take over the management of the Southern Enterprises was completed last week at an expense of close to \$2,000,000 but it is estimated that profits will eventuate from this change so that there should be no depression due to this. On Monday of this week the issue gained a half a point with trading comparatively light. The stock closed at 84½ and never went below 83¾. Only 2,600 shares were traded.

It is barely possible that the picture stocks were affected by a rumor that one of the big producers had come to the end of his rope. Goldwyn, the other film security on the large exchange declined in

COLORED STOCK FOR CHICAGO

CHICAGO, Jan. 22.—Miss Evelyn Preer and a stock company of professional colored actors that have made reputations on the stage will be presented to Chicago audiences in a season of plays beginning Monday evening, January 29, at the Avenue Theatre, Indiana avenue and East Thirty-first street.

A number of prominent Chicagoans, both colored and white, are interested in the success of the project, among these Mr. and Mrs. Arthur T. Aldis, Mr. and Mrs. Harold L. Ickes, Prof. Frederick Starr, Joseph Schaffner, and leaders among the colored people.

The first performance will be an invitation affair. The company will produce "Salome" as an opening bill, with vivid settings and music and dances of distinct racial quality. A new show will be offered every week.

ATWILL PLAY OPENS THURSDAY

Sacha Guitry's new play, "The Comedian," with Lionel Atwill in the title role, will open Thursday of this week at Wilmington, Del. After showing in Baltimore and Washington, the play is scheduled for New York and will be presented by David Belasco.

Others in the cast with Mr. Atwill are Elsie McKay in the juvenile lead, H. Paul Doucet, Albert Gran, Joseph Hurlbut and Evelyn Gosnell.

fractions, losing 3½ during the week and an additional ¼ on Monday. Trading was light last week, but 1,000 shares changed hands on Monday, almost a third of last week's total. The price on Monday remained firm at 5½ which was just ¼ of a point below Saturday's closing.

On the other hand, Loew, which had suffered slightly the week before, staged a recovery last week, closing at 19½ on Saturday, which was ¼ of a point better than its opening quotation last Monday. On Monday of this week the stock fell off ¼ of a point again, closing at 19. This has been the normal price of this issue for some time and shows the comparative strength of the stock.

Orpheum, the other vaudeville stock, which suffered a depression during the week, which was later traced to the rumor of factions in Chicago fighting for control, skidded to 17½ and seemed slated for a further decline but a temporary armistice was said to have been signed and the recovery set in immediately. The stock closed on Saturday at 18½ which was ¼ of a point above its opening on the preceding Monday, in spite of its drop during the week. Strange as it may seem, only 2,700 shares were traded, showing how closely this security is held. On Monday of this week the recovery continued. The stock closed at 19½ with 1,100 shares in evidence. This is ⅛ of a point improvement and shows a return to normal.

MUS. SHOWS GET BOSTON MONEY

BOSTON, Jan. 22.—"The Bunch and Judy," another Dillingham show, follows "Good Morning Dearie" at the Colonial Theatre tonight, and is the only new musical comedy to open this week.

The Chicago Opera Company opens a two weeks' engagement this evening at the Shubert Boston Opera House. No new dramatic or straight comedy attractions are scheduled to arrive during the week, but two comedies are being presented by stock companies. The musical shows are doing the bulk of the business at present.

At the Copley Theatre, Henry Jewett is presenting A. A. Milne's comedy, "The Truth About the Blayds" which will be seen for the first time in Boston. The Somerville Players will put on "It's a Boy" at the Davis Square Theatre. The original New York company was seen here in the comedy a short time ago.

"The Bat" continues to lead all attractions for extended runs, and Pauline Frederick in "The Guilty One," which opened last week, is apparently settling down for a run, at the Selwyn Theatre.

The end of next week will see the close of two musical comedies, "Molly Darling" and "The Passing Show."

An unusual number of feature motion pictures are on the boards, most of them with great drawing power. These include Douglas Fairbanks in "Robin Hood," Marion Davies in "When Knighthood Was in Flower," Mary Pickford in "Tess of the Storm Country," "The Ninety and Nine," "Over the Hill" and others, all occupying large theatres.

ANN SPENCER, INC., SCHEDULES

The schedules in the bankruptcy of Ann Spencer, Inc., theatrical costumers, were filed last week and gave liabilities of \$23,318 and assets of \$22,430, main items of which are fixtures, \$9,871; stock, \$5,350, and accounts, \$4,239.

Ann Spencer died last year.

JOHN M. ANDERSON TO PRODUCE

John Murray Anderson has had a disagreement with the Bohemians, Inc., the producers of the "Greenwich Village Follies," the current attraction at the Shubert, and has organized the John Murray Anderson, Inc., a producing company capitalized at \$100,000, and will produce a new musical comedy at the Globe Theatre on March 5.

Anderson is said to have recently informed Jones that his percentage of the gross receipts from the "Greenwich Village Follies," would have to be increased from one and three-fourth per cent to two and three-fourth. Jones told him that this proposition was out of the question and to dismiss the idea from his mind. Anderson told him that it was through his efforts that the present show at the Shubert Theatre was a success and therefore, he was entitled to an increase in royalty from this show as well as receiving that same amount for the Hitchcock show they are to produce and for the next "Greenwich Village Follies." Jones, however, was firm in his stand on the proposition so Anderson told him that he was through for once and all times.

He then, it is understood, conducted negotiations with a party of five men, two from Philadelphia and three from New York for the organization of a company to produce a new musical show for which the late Frederick Isham supplied the book and Augustus Barrett the score.

These men immediately subscribed \$20,000 apiece and paid in the cash at once for their stock. Anderson then visited Charles Dillingham and the latter informed him that he would render any assistance that he could to help the proposition along. Dillingham turned his private suite of offices on the 46th street side of the Globe Theatre over to Anderson and gave him permission to use the stage of the Globe Theatre at any time he desired for rehearsals.

Anderson got busy at once and for two of the principal parts engaged Clifton Webb and Georgia O'Ramey. He is also conducting negotiations to get Fay Bainter to play the lead in the show. Miss Bainter recently closed in "The Lady Christilinda" at the Broadhurst Theatre and it is likely that William Harris, Jr., to whom she is under contract will loan her services to Anderson until he has a play suitable for her. Anderson also engaged the chorus for the show and early last week started rehearsals at the Globe Theatre.

"Lady Butterfly" Oliver Morosco's new musical show opened at the Globe on Monday night and will remain there for six weeks until the new Anderson show is ready to open on March 5. Mr. Dillingham is said to have unusual faith in Anderson's new venture and has informed the producer that if his show is a success there he will permit it to stay in the house indefinitely.

EX-DANCER SENTENCED FOR THEFT

John Jarrett, at one time a dancing partner of Joan Sawyer, was sentenced last week before Justices Kernochan and McInerny in the Court of Special Sessions to six months on Welfare Island after being convicted for the theft of an overcoat from a Broadway clothing store on January 12. The coat was valued at \$28 and Jarrett, who was recognized by Probation Officer James Russell as having been paroled four years ago as a drug addict, said that he had stolen it in order to get money to buy drugs. During Jarrett's incarceration on Welfare Island he will be treated for the drug habit which has worn him down until he is only a shadow of his former self, according to Officer Russell.

GERTRUDE BECK

whose photo appears on the cover of this week's issue, is the soubrette with the "Bon Ton" company. Miss Beck is not alone considered one of the most beautiful women in burlesque but one of the most talented. Her work on the Columbia Circuit the past few seasons has created no end of high-class criticism. Miss Beck is a partner of Bob Startzman, a comedian with the same show. She is appearing this week at the Gayety Theatre, St. Louis, which is her home town.

JULIA DE CAMERON

This season, prima donna of Barney Gerard's "Follies of the Day" and meeting with success. We are playing to crowded houses this week at Miner's Empire, Newark, N. J. Next week, Orpheum, Paterson.



January 24, 1923

THE NEW YORK CLIPPER

7

PROPOSED THEATRE COMBINATION FACES INNUMERABLE OBSTACLES

**Announced Plan of Merger of 125 Theatres With Wall Street
Underwriting the Proposition Seem Far from Practical—
Brokers Say Theatre Stock Is Hard to Sell.**

The possibility of a combination whereby the interests of A. L. Erlanger and the Shuberts with their allies would be merged into a \$50,000,000 corporation, underwritten by Wall Street capital and sold to the public have dwindled since the announcement was first made last week. Many obstacles sprung into the way of such a deal after the announcements with the foremost coming through the fact that Marc Klaw still holds in common with A. L. Erlanger interests in the properties of a large number of the theatres which were said to have formed the nucleus of the "pooling" arrangement. One of the foremost of these properties is the New Amsterdam Theatre, which Klaw and Erlanger own and lease to Erlanger, Ziegfeld and Dillingham.

Marc Klaw at the present time is in Europe, but his son Joseph Klaw, who is in charge of his affairs here, is reported as saying his father would not contemplate any move whereby his interests were merged into any corporation of which Erlanger and Lee Shubert would have control.

When the announcement was made last week of the proposed merger it was stated that 125 theatres throughout the country would be merged together and that Wall Street capitalists would underwrite the proposition.

Lee Shubert at the time announced that outside interests had asked the Shuberts and Erlanger to join into a corporation and have the stock sold through Wall street. Mr. Shubert stated that the matter was but in a formative stage but had not definitely been settled.

The idea of the organization, as outlined, is to relieve Erlanger and the Shuberts of routine business details, such as supervision of the real estate end of the business.

This organization would also comprise theatres owned and controlled by Charles B. Dillingham, Sam H. Harris, The Selwyns, A. H. Woods and W. A. Brady.

The plan for the organization originated with the late Levy Mayer, Chicago attorney, who was interested with Erlanger and Harry Powers of Chicago in numerous theatrical properties. About a year and a half ago Mayer submitted to Erlanger and Lee Shubert the details for the plan of a merger. This plan called for the pooling of the New York theatres and all of the theatres controlled by Erlanger and the Shuberts throughout the country and in Canada. Under the plan J. P. Morgan and Otto H. Kahn were to have handled the Wall Street details and negotiate the sale of the stock to the public. Everything was satisfactory to all concerned after a series of meetings which were held in the St. Regis Hotel. At the final meeting the selection of officers for the corporation was taken up with Erlanger slated to be president and Shubert vice-president of the corporation. Then it is said, Lee Shubert made certain demands as to his position in the corporation as a result of which all further discussion of the plan was eliminated. Then Levi Mayer died and the proposition was forgotten for the time being. It is said, had the plan gone through at that time both Erlanger and the Shuberts were to receive \$5,000,000 each for their share.

Early last December negotiations were again resumed between Lee Shubert and Erlanger and a series of daily meetings were held that were seven and eight hours in duration. Erlanger late in the month left for California to attend to some affairs and was to have remained there for several weeks. However, after a few days he returned to again confer with Shubert over the plan.

It is said that at these meetings it was decided not to pool the majority of the New York houses for the merger, as Er-

langer was not free to deliver some of the houses in which he was interested with Marc Klaw and the Shuberts were also to withhold from the merger a number of the theatres, the property of which was controlled by outside interests which might be adverse to the pooling arrangement. They figured, however, to put in enough New York theatres in the pool so as to make the proposition enticing to investors. It is said that about twenty theatres controlled by Messrs. Erlanger and Shubert and their allies would be put into the corporation.

It was intended though to take all of the theatres outside of New York City controlled by all concerned and place them in the combination. Under the plan with the sale of the stocks the owners of the theatres would get part cash and part stock for turning over their holdings.

However, when the plans had been made public, Erlanger came forward with a statement that a plan of a merger had been considered but nothing had been done further.

Various attorneys representing all parties concerned in the merger have held meetings during the past week, but no headway was made with reference to the drawing up of papers for the launching of a corporation.

When word spread around in Wall street regarding the stock flotation a number of dealers in special securities declared it would be a hard proposition to get the public to buy in on anything theatrical at this time.

The Actors' Equity through Frank Gillmore, executive secretary, issued a protest against the proposed merger and pointed out that it would be the reverse of helpful to the art of the theatre.

JOHNSON PAYS JUDGMENT DEBT

Jack Johnson, colored heavyweight pugilist, last week liquidated a judgment in the sum of \$355 which had been obtained against him by Barney Gerard and the estate of the late Henry Miner. The sum represented the balance with interest of a judgment for \$1,400 obtained against him for breach of contract in a theatrical engagement and on which Johnson had paid about \$1,000.

Johnson, who had failed to pay the balance due, was declared in contempt of court early in December on account of his non-appearance for examination in supplementary proceedings, and an order of arrest had been issued. Deputy Sheriff Conlin, with the warrant, found Johnson and accompanied him to the sheriff's office, where the money was paid over and Johnson allowed to depart.

EQUITY TO PROSECUTE CLAIMS

The legal department of the Actors' Equity Association will prosecute the claims of the chorus girls who had been rehearsing with "Kiss Me," which was called off after four weeks of rehearsal. This was the musical comedy version of "Help Wanted," previously titled "Genevieve," and promoted by the Virginia Productions Company, independent producers. Inasmuch as the company did not open Equity officials have ruled that the choristers are entitled to two weeks' salary as compensation for the rehearsal period.

HORWITZ SUES LEAVITT

Arthur J. Horwitz Vaudeville Acts, Inc., brought suit last week in the Third District Municipal Court, against Abe Leavitt, for \$320 alleged to be due the Horwitz organization for rent, and \$23 for alleged to be due for telephone calls.

The plaintiff has offices in the Loew State Building Annex and Leavitt, it is claimed at one time had desk room in its offices.

"SPORTING THING" IS CLEVER

EASTON, Pa., Jan. 22.—"The Sporting Thing to Do," Thompson Buchanan's new play with Emily Stephens in the leading role presented last week, is one of the cleverest written and best acted pieces seen in many months. The plot is built around Mrs. Jean Thornton, played by Miss Stephens. Mrs. Jean is a young divorcee, who is determined at any cost to win back the love of her former husband, despite the fact that he had married again. His second wife, who through the marriage has risen to social heights, is equally determined that there never shall be reconciliation, although it is soon made clear that she holds no regard for her husband, Jack Thornton.

In the second scene, which takes place the evening before the running of the Kentucky Derby at Churchill Downs, Jean, the divorcee, appears at a country club near the racetrack, where the present Mr. and Mrs. Jack Thornton are staying. In an effort to find out whether Jack still loves her, Jean plans to run off with Jim Loudsbury, with whom she has a mutual agreement, that if Jack shall in any way try to prevent the marriage, it shall not go on. Jack arrives at the home of Reverend Clegg, a country minister, just in time to stop the marriage, and a substantial check given by Jack's father to the present Mrs. Thornton, gets from the latter a promise to release Jack from all matrimonial bonds.

Miss Stevens is supported by an admirable cast, including William Boyd, who takes the part of Jack Thornton, the much-sought-after husband, and who has appeared in the past in many Metropolitan productions; and Frances Underwood, who plays the role of Eleanor Ainsworth, Jack's second wife.

CAFE TO BE CLOSED FOR YEAR

The Circuit Court of Appeals filed a decision last week upholding the ruling of Judge Manton last September, directing that Reisenweber's, at Fifty-eighth street and Eighth avenue, occupied by the Fifty-eighth Street Restaurant Corporation, be closed for one year. Consequently the two floors which had operated as a cabaret and restaurant will be sealed by a Government padlock.

Reisenweber's had been convicted of several liquor violations and was closed last Autumn under the public nuisance act. Although the place had ceased operations, an appeal was taken.

John Holley Clark, Jr., assistant U. S. attorney, said that the decision was the greatest blow which had yet been struck for the enforcement of the national prohibition act.

COHAN TO PLAY IN LONDON

George M. Cohan, who will arrive back in the United States this week, will return to London within a few weeks and will make a personal appearance in "The Tavern," the play in which he appeared here last year.

"So This Is London," the Cohan piece at the Hudson, and "Nellie Kelly," at the Liberty, will be presented in London immediately. Both these pieces, as well as "The Tavern," will be done in association with Charles B. Cochran.

During his absence abroad Mr. Cohan wrote a new musical comedy, "The Rise of Rosie O'Reilly," which will be the annual Boston musical production.

THEATRE OWNER KILLED

OKLAHOMA CITY, Okla., Jan. 22.—A. T. Cook, owner of the Lyric Theatre at Perry, Okla., was killed last week in an automobile accident near Orlando, Okla. He was returning from a business trip made to Guthrie and had turned out to pass another car when his automobile overturned, pinning him underneath and killing him instantly.

CORT TO DO "SWEET LADY"

Harry Cort will put into rehearsal on Feb. 5 a new musical show, "Sweet Lady," which he describes as a "white" "Shuffle Along." George Stoddard and Cort have written the lyrics and book while Lucky Roberts has supplied the musical score.

NEW SHOWS FOR CHICAGO

CHICAGO, Jan. 20.—Three new productions are promised theatregoers next week, one of them a musical comedy and two of them plays. "Elsie" will relight the Illinois, which has been dark all week. This musical offering is the work of Sussle and Blake, who are now playing an extended engagement in "Shuffle Along" at the Olympic in this city, and Carlo and Sanders, composers of "Tangerine." Edgar MacGregor staged it and, as the production is a product of the west, more than usual interest is centered about it. "The Twist," a dramatic comedy, follows the "Demi-Virgin" at the La Salle tomorrow night. "The Torch Bearers" will replace Frances Starr at the Powers Monday night. Aside from these changes all shows now playing here will remain.

"Sally" is still breaking box office records at the Colonial with a good advance sale. Eddie Cantor, in "Make It Snappy," is doing big business at the Apollo with only \$2.50 top, except Saturday and Sundays. This coming week will be the last for "Thank U," which has enjoyed an unusual run of twenty-two weeks at the Cort. It will leave to make room for Mrs. Fiske, who is coming into Chicago after playing about two weeks of one-night stands around Chicago. Richard Bennett, who has had a successful run in "He Who Gets Slapped" at the Playhouse, will leave at the end of next week because of previous bookings which will allow Grace George, acting in "The Dice of the Gods," to open at this house on January 29.

"Zeno," the new mystery drama with an excellent cast, is drawing well at the Great Northern. This play is direct opposition to the "Cat and the Canary," at the Princess, which is also doing well. Barney Bernard and Alexander Carr continue to draw capacity houses at the Selwyn. Next door at the Harris, the other twin theatre, "Captain Applejack," with Wallace Eddinger and Mary Nash, is getting a strong hold on the playgoing public, and looks like a good run. William Hodge, in "For All of Us," is another success at the Studebaker, where he is going into his tenth week. That amusing play, "So This Is London," is holding its own at Cohan's Grand. Elsie Ferguson, who is spending a few weeks here playing "The Wheel of Life" at the Blackstone, is doing only a fair amount of business.

"The First Year" is still trying to build up its patronage. This play has not met with the success in Chicago which it enjoyed in New York. "Shuffle Along" continues to thrive at the Olympic.

SUNDAY SHOWS IN NEW JERSEY

Through injunctions taken out to restrain the police from closing the various motion picture theatres in Jersey City on Sunday, all the houses were enabled to hold performances. Vice-Chancellor John Bentley granted the injunctions, which were applied for by Louis Blumenthal, owner of the Central, Montgomery, Tivoli and Lincoln Theatres, and George E. Cutley, counsel for the State Theatres Corporation. The injunctions were granted on the grounds that the performances were for the benefit of the Firemen's Kiddies Christmas Fund. Under the existing "blue-laws" of Jersey City, no performances can be held unless they are on behalf of charitable projects. The theatres donated part of their proceeds to the fund mentioned.

CURTAINS TO RING UP ON TIME

Late curtains at theatrical performances, which have been accepted as a necessary evil, have been tabooed by the Producing Managers' Association. Hereafter all theatres playing shows produced by members of the P. M. A. will ring up their curtains at the advertised hour or else will be penalized. The resolution was made at a meeting held last Thursday, and was introduced by Joseph Klaw. The only exception to the rule is that on opening nights managers will be permitted to use their own discretion as to what time the curtain should be rung up. Members of the association are of the opinion that it would be unfair to the play and the players to start the performance before a house that was only half filled.

VAUDEVILLE

TRYOUT ACTS BOOSTS SHOW RECEIPTS

BRACES UP MONDAY BUSINESS

Tryout acts are being utilized to advantage as business builders for Proctor's 23rd Street and 125th Street Theatres. The tryouts are offered in addition to the regular bill, on Mondays only, with five acts being added to the usual five act bill and consequently giving the "frame" of a double show, which is capitalized in all advertising matter being sent out from these respective theatres.

Monday, which has been traditionally a bad day for theatre patronage, has loomed up as the busiest day of the week for both theatres. This is particularly true at the Twenty-third Street house. The double show here has been keenly felt by the Grand Opera House, located a block and a half west of Proctor's and which also operate under a combination picture and vaudeville policy. Their Monday business has dropped sufficiently to spur them on to a similar policy, which is scheduled to begin next week.

The "tryouts" are mostly standard western acts that have never shown east of Chicago. Inasmuch as their act is not known to the bookers it is necessary for them to give a "show" performance for the booking men. In addition to Keith agents, bookers from the various other circuits make it their business to witness these trial showings and the idea consequently works to the advantage of the performer and the booker. The majority of them, however, are generally snapped up by the Keith agents.

Small time audiences have a penchant for bargains and since their idea of a show is quantity rather than quality, have been flocking to these Monday shows in large forces, thus transforming an otherwise dull day into a bonanza.

The idea, which is an inexpensive one to say the least, has done so well in the experiment houses, it may spread to other small time houses of the Proctor Circuit.

N. V. A. COMPLAINTS SETTLED

The complaint of Jennings and Dorney, against Lynn and Howland, claiming that the latter act was infringing on their line, "I forgot the answer," has been settled in favor of the defendants. It was proved that the line was used eight years ago by Toombes and Lynn, and by others before them.

Harvey, Heney and Grace have been awarded a favorable decision in their complaint against Hall and Dexter, and the latter act has been requested to eliminate the piece of business consisting of extracting musical instruments from a golf bag.

Malinda and Dade's complaint against Cunningham and Bennett, in which they asked that the defendants be asked to eliminate the "washboard" bit, has been settled by a letter from Paul Cunningham, stating that they have done so.

BARRY'S HAVE NEW ACT

Mr. and Mrs. Jimmy Barry, who closed recently with "Our Nell," have returned to vaudeville in a new act written by Jimmy Barry, called "Scandals of Hensfoot Corners." They opened at the Capitol, in Union Hill on Monday, January 22.

JOHN HALLICY SIGNS

Ike Weber signed John Hallicy, a juvenile with "Who's My Wife," a vaudeville act, last week.

N. V. A. COMPLAINTS

Daly, Mack and Daly have complained that Splendid and Partner are infringing on their act with the use of the bit consisting of "spinning one or more persons on a pedestal."

Shaw and Lee have filed complaint against Toney and Norman, alleging that he is infringing on the piece of business consisting of "the legs weakening in such a manner that the person crumples to the floor."

MAGGIE CLINE SERIOUSLY ILL

Maggie Cline, famous in vaudeville in the days of Tony Pastor, is seriously ill at her home in Red Bank, N. J. She won her way into the hearts of all theatre-goers with her song "Throw Him Down McClusky."

While members of her immediate family declined today to discuss the condition of the old-time vaudeville actress it was understood by her friends that little hope was held for her recovery.

HOCKEY AND GREEN HAVE ANOTHER

Messrs. Hockey and Green, producers of "Stars of Yesterday," "Stars of the Future" and several other vaudeville acts, are preparing a new ten people act, featuring Nola St. Clair. The act is tentatively called "The Star of Riverdale," and is now in rehearsal. Three men will be seen in the cast of the act, which will be staged in three scenes. Herman Straus is staging the book.

TO APPEAL PASSPART CASE

Counsel for William A. Passpart made a motion last week before Supreme Court Justice Tierney to open the default and set aside the judgment for \$6,478.80 granted last week in favor of Martin Beck as a result of a counter claim entered by Beck in his answer to the suit filed against him by Passpart. Justice Tierney reserved decision.

SHEEDY IN DETROIT

Michael Sheedy, head of the Sheedy Vaudeville Agency, made a hurried trip to Detroit this week for the purpose of arranging the bookings of several independent vaudeville theatres in that city through his New York exchange. The houses Sheedy is negotiating for are booked by a Chicago independent agency.

VALENTINI WRITES ACTS

Vincent Valentini, of the Jack Connors' staff, has written the music and book for two new acts, Gleason and Browning and Betty Caldwell, that will be seen on the Keith time shortly under the direction of Frank Evans. Jack Connors staged both acts.

OPERA COMPANY IN VAUDEVILLE

The Franconi Opera Company, formerly a road attraction, has entered Keith vaudeville, and opened on Monday at the Poli Theatre, in Bridgeport. The vaudeville company contains about twenty people, and will come in New York shortly.

THOMPSON BOOKED FOR ENGLAND

Thompson, the Egyptian, has been booked by William Morris for a tour of the Moss theatres in England. He will start his trip over the circuit early in May at a London music hall and remain abroad for eight months.

ACT MAKING RECORDS

Crafts and Haley have arranged to make a series of records for the Cameo Records Corporation. They are now playing the United time.

BECK DENIES RESIGNATION RUMOR

WILL REMAIN ORPHEUM PRES.

The report that Martin Beck was to retire from the presidency of the Orpheum Circuit, and that Marcus Heiman was to succeed him in that office, was denied by Mr. Beck, in the presence of Mr. Heiman to a CLIPPER representative, before Beck sailed for Europe last Saturday on the *Homeric*.

"It's a lie," he stated, "I'm still president of the corporation, and will remain so. I'm tired, and I am sailing for Europe tomorrow in order to rest. I will book a few acts and will play golf." Mr. Beck said that he would return in five months. His wife and daughter, Helen, sailed with him.

The report circulated was to the effect that Marcus Heiman and his partner, Finn, had purchased \$1,000,000 of Beck's holdings in the Orpheum corporation, and that on Beck's sailing, Heiman will take charge of the circuit. According to the report Beck retained \$600,000 of stock in the firm, but would retire from office entirely on his return from abroad.

From Beck's denial, it is understood that the circuit will continue to operate as it always has, and that during his absence in Europe, will be directed in the same manner in which it has been during his former trips to Europe.

GOLF IN OFFICE BUILDING

CHICAGO, Jan. 23.—Theatrical people frequent the golf course recently opened on the fourth floor of the Henrich building, which consists of four nets for driving practice and an eighteen hole putting course which has all the tricks of a movable hole course. About half of the fourth floor is used for the putting course and the general decorations resembles the cycloramas at a big amusement park. The overhead lighting is perfect. The putting course was constructed by covering the floor with green paint and then chalking out holes, after which undulations were built up. Over the artificial undulations is spread a layer of oil sand. It looks like easy putting, but it is not so, as the guffaws from the gallery frequently prove. Leon Erroll, Wallace Eddinger, Elsie Ferguson and Frank Craven are among golf devotees who have given the new course a big jump for popularity. Larry O'Toole, manager of Henrici's, has given the project his personal attention and sees to it that the show folks receive every attention possible, which promises to make the place very popular with leading artists of the stage.

BOOKED FOR SO. AMERICAN TOUR

Richard Pitrot, New York representative for the South American tour, has booked Max Teuber from the Hippodrome with his electrical spectacle, "Shadowland," for the Casino Theatre, Buenos Aires, Argentina. They will sail on the steamer *Vestry* on February 5. Singer's Midgets will leave in May for the same tour.

WHERE IS ANN PENNINGTON?

Anna Medara, of Camden, N. J., is anxious to get into communication with Ann Pennington, the actress. According to a letter sent the CLIPPER, Mrs. Medara is Miss Pennington's aunt and wants her address in order that an estate in which Miss Pennington is interested can be settled.

N. V. A. SHOW TO TOUR

Plans for the first annual baseball and show tour of the National Vaudeville Artists' Club, to be held this Summer, have been completed, and the tour will be started on Long Island on July 1st. The baseball team of the club, with several substitutes, and several individual artists, will begin a motor tour on that day, to consist of baseball games in various towns, with a show to be given in each town at night, which will last for six weeks. The proceeds of the ball games and the performances are to be given to the Sick and Charity Fund of the National Vaudeville Artists, Inc.

The company will play two weeks on Long Island, and then hit for upper New York state, and appear in various cities and towns throughout the Adirondacks. The entire trip is to be made by automobiles, camping equipment to be carried and the members to sleep in tents. In cities where there are no theatres, the evening entertainment will be given in the hotels.

Fred Stone will play on the team as well as perform at night, during the two weeks which the company will be on Long Island. Van and Schenk, Val and Ernie Stanton, the Villani Brothers, Billy and Eddie Gorman, Harry Armstrong, Joe Brown, Tom Harvey, Mons. Adolphus, Harry Delmar, Buddy Shepard, Ralph Farnsworth, Jack Goode, and Bill Hallen will compose the baseball team and will also double in the performance in the evenings. Ed "Strangler" Lewis will also be on the baseball team and will give a wrestling exhibition as part of the show.

Ernie Stanton will act as manager of the baseball team, and Billy Dale will take charge of the entertainment end. Edward Ruby will go in advance of the company and book the various dates which are to be for one-night stands. The members will go into training during the latter part of May, with Ben Hilbert as coach.

None of the members of the ball team, or the shows, will receive any remuneration for their services. They are volunteering their services, and their expenses will be paid. Several of them are refusing contracts for the Summer in order to be able to go on the tour.

UNIT SCORES ON PAN TIME

CHICAGO, Jan. 20.—Cutting the time of a show improves it in the instance of the Shubert unit, "Steppin' Around," which is now touring the Pantages circuit and cut down so that two shows can be given nightly instead of one renamed "The Sheik's Favorite."

William Friedlander was a little skeptical about reducing the running time of the show, but the shorter performance at the Chateau than at the Garrick in Chicago a week ahead gave the Pantages people confidence in the show and its engagement here last week has proven to powers of that circuit that the performance is better now than when seen in Shubert houses. The performances at the Chateau last week broke all house records for this theatre. Harry Beaumont did some clever advertising for this production.

DAVIS DOUBLES FOR O'BRIEN

CHICAGO, Jan. 22.—Frank Davis of Davis and Darnell is doubling for George O'Brien of O'Brien, Allman and Daly at the State-Lake this week. O'Brien is ill, and Davis, who owns the act, happened to be playing on the same bill in his familiar comedy, "Bird Seed," and took the role.

DICKINSON ACT BOOKED

Florence Tempest and Homer Dickinson have been booked on the Keith Circuit, after several months on the smaller circuits. They opened at New Brunswick, on Monday, January 22.

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THE NEW YORK CLIPPER

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VAUDEVILLE

COLONIAL

The biggest Monday afternoon attendance in many years packed the house for the opening show. The balcony had standees, while there were but few vacant seats in the orchestra. At last the right angle for attracting people to this house, which was never noted for sensational business, seems to have been struck by Johnny Collins. In the short time of less than three months, he has built up the patronage here from one-third and one-half on matinees, and about three-quarters in the evening, to almost capacity for every performance. Collins has been giving the patrons here bills containing not so much in the way of "names," as entertainment from start to finish. Perhaps the fault previously was the fact that the Colonial was regarded as a transient theatre. It is not. And the proof is that under the policy which a theatre in a neighborhood section would be operated, the Colonial is rivaling any of the houses for business.

This week the big draw is "The Colonial Follies," done by a local cast, with the assistance of several professional artists, headed by Fred Bowers. Monday afternoon was its first showing and, considering that none of the girls in the revue had ever worked before an audience, they were to be given all the credit in the world for their performance.

In keeping with the "Follies," Collins booked Dorothy Ramer, the girl who was routed over the Keith circuit after winning a local "Opportunity Contest" in one of the theatres, for the second spot on this bill, being her first big time week. Since we last saw her at the Hamilton several weeks ago, Miss Ramer has acquired a lot of confidence and stage-presence and will keep improving. She has a naturally sweet personality, and the more she works the better she'll be able to develop it. She followed Camilla's Birds, who made a pretty opening act for the bill.

Robert Reilly, supported by Molly Kennedy and Little Larry, were a big hit with a quiet and appealing comedy of Ireland, in which some very good dance bits were done by Reilly and Miss Kennedy.

Ted and Betty Healy were favorites from the start, Ted Healy's *ad lib* comedy at the start of the act getting them into the good graces of the audience immediately. He's a dandy spontaneous comic, and, though at times is inclined to do bits which are more "actor-proof" than for audiences, gets a laugh with every line. Betty is pretty, also shapely, dances nicely and makes a good foil for him.

Harrison and Dakin, with Billy Vogue, also proved to have a very entertaining offering. The material is clever, and their handling of it excellent. The orchestra bit for an encore, in which they used cornets, and a bass tuba, is one of the funniest we've seen.

The Cansinos closed the first half with their dance offering. The setting, is beautiful, but it seems to us that the bare stage detracts from it, and that a ground cloth would help bring it out better.

Ernest R. Ball almost stopped the show in the second half. Ernie has a lot of good material in the way of talk, a "toast to John Bull" going over great. With this, backed up by the songs which no one has matched for melody and lyrics, and which will live forever, Ernie Ball needn't worry about going over with any audience.

Wells, Virginia and West followed the "Follies." Some new bits have been injected, one of them being a new song by Virginia, and some funny pantomime bits by Buster West, Virginia, by the way, does one of the most difficult routines ever attempted by a girl dancer. Buster West's dancing—well it's Buster West's own style, which means it's safe from imitation or comparison, for it's in a class by itself. The boy is also developing into a great comic. The Three Melvin Brothers closed the show with an acrobatic offering.

G. J. H.

VAUDEVILLE BILLS

(Continued from page 76)

PALACE

At 2 o'clock Monday afternoon the lobby was a human vortex that rivaled the evening crush at the Canal street subway station. A few box seats remained for sale at that hour, but the line in front of the advance sale window was the cause of the traffic jam.

Sascha Piatov and Lois Natalie, capable of holding any spot on the bill, opened the show with their dance creation and all but stopped it as well. Although they have been dancing as a team for the past year and a half, their initial appearance as such at the Palace was a tremendous success, for the team ranks with the best in vaudeville.

The second spot held another hit combination in the "Runaway Four," the original comedy bits done by the quartet going over strong. The scarecrow opening was followed in rapid succession by many funny steps, tumbling and other pieces of novelty that gathered no end of laughs.

"When Love Was Young," a comedy of youth by Leroy Clemens, with Tom Douglass and Lillian Ross and company, upheld the fast tempo created by the two preceding acts and scored accordingly. A more natural and true to life skit could not be put on, nor a better cast selected for the various parts, that seem to fit each one perfectly.

The Four Mortons, playing a return engagement in "Wearing Out the Green," registered well, with "Sam" doing most of the work as usual. Apparently "Joe," who sings well, is bored to death with the act and seems to anxiously await the moment when he can take to the wings, and looks longingly in that direction.

The first half was closed by Frank Farnum, with Christine Marson, Shirley Dahl, Paul Specht's Lady Syncopators, and Warren Jackson and Eddie O'Rourke in "Everybody Step," a flash revue that is not so powerful at times, the act having both weak and strong spots. Farnum and Miss Marson attended to the jazz steps and left nothing undone in that direction. Miss Dahl danced and sang well, and is evidently a comer; Jackson and Warren, a singing team, achieved the hit honors of the act. The offering is staged in a style that shows the producers' effort to do something different.

Herbert Clifton opened the second half in his "travesties of the weaker sex." His work is similar to that of Bert Errol. The act is elaborately staged, the gowns worn effective, and assisting are a pair of page boys that give a little atmosphere and do the announcing as well. Clifton's falsetto was always equal to the occasion and with the aid of a bit of comedy now and then the act did unusually well.

A little hoke might have been used by Don Barclay and Del Chain, but they used it to excellent advantage, and at all times were funny. One was a sort of boob comic while the other played more or less straight. Included in their line of comedy was a burlesque on a mind reading act that took at once.

"The Comedienne of Syncopation," Ruth Roye, did her usual stuff, singing a series of songs, each one being done with the same amount of artistic care.

Vincent Lopez and His Pennsylvania Hotel Orchestra opened another return engagement, going on about five o'clock. Despite the hour the orchestra held them in easily, but at the curtain preceding the first encore the patrons became uneasy. The encore held some of them in the aisles. "Natchez and Robert E. Lee" was the featured number.

Collins and Hart, in "Red and Blue," plus their trained parrot, closed the show, those in the house remaining until the end.

M. H. S.

EIGHTY-FIRST STREET

Manager Lewis has assembled another exceptionally good bill at this house for the current week, comprising six acts of vaudeville and the cinema version of "Kick In," adapted from the stage play of the same title by Willard Mack. The vaudeville section offers a wide range of diversifying entertainment which runs the gamut of from a grand opera baritone to ethiopian conversationalists.

Victoria and Dupree, a mixed team, open the show to a flying start with a surprise offering. They come on as a dancing duo, go through a clever acrobatic dance and then fool the mob by going into a routine of acrobatic stunts for the remainder of their act. Both have appearance and are clever performers. The man does some clever whirls and somersaults, while the girl does a contortion back bend that tops any thus far shown.

Roger Gray and Eulalie Young cleaned up with a diverting skit, "The Traffic Cop." The man does a cop, while the girl handles the comedy. She is garbed in a hick make-up *ala* May Vokes. The crossfire reveals that she is a subscriber to one of the matrimonial journals, has hooked a husband by mail and is on her way to take her prize back to Amsterdam. She sent him a picture of Mary Pickford in lieu of one of her own, consequently it would be hard for him to recognize his prospective bride even if he did run across her. The cop is a big hearted cuss. He hears her tale of woe, lets her weep on his shoulder and warble a couple of comedy songs, all of which go to make the act a decided hit.

Lou Miller and Alice Bradford scored in their novel contribution, "Typical Topical Tales." They open with an introductory number, "Tales." By way of giving a description of the various tales in operation they demonstrate the yarn the married man tells wifey when he is out with the boys, the tales that Hoffman told in "The Tales of Hoffman." The action shifts to a drop showing Broadway by night and a duet "My Motion Picture Girl." They wind up with another duet, "A Girl Like You."

Moss and Frye, negro comedians, kept the mob howling with their drolleries and nonsensical chatter and provided a genuine musical treat by harmonizing several numbers.

Chieftain Capoulican, the Indian baritone who has appeared with the Metropolitan Opera Company, held down headline position to a nicety, offering a well chosen repertoire of song selections that displayed his voice to excellent advantage. He opens with "Little Gypsy Sweetheart," follows with another semi-classic, renders an aria from "Carmen" and winds up with "Love Sends a Little Gift Of Roses."

The chieftain is a robust baritone and has improved considerably since last season.

His opera venture may have been responsible for this. He was awarded a warm reception and was called out for a number of bows at the end of his offering.

"Baal-Bek," a colorful dance allegory, staged by M. Golden and interpreted by a clever company of dancers, rounded out the vaudeville section of the bill.

E. J. B.

FRYE BURNED BY LINIMENT

A severe burning from a liniment which had been prescribed to relieve kidney trouble came near forcing Frye, of Moss and Frye, out of the bill at the Eighty-first Street Theatre this week. The liniment contained an ingredient which burned the skin, leaving nothing but the raw flesh. Despite the handicap he went on in the show on Monday and was still on the bill at press time.

BROADWAY

For the eighth week Harry Stoddard and his Shanley Orchestra top the bill at the Broadway, setting a new record for the house.

Doooley Ioleen opened the show with a clever exhibition of tight wire walking and singing. Her work on the wire is really of a high order, but she performs so easily that the audience does not grasp the difficulty of it.

Lew Welch followed with his line of distorted comments on topics of the day and had them laughing towards the finish.

Roland Travers and company, presenting a series of illusions, performed with great rapidity pleased, although there seems to be something lacking in the act, probably the old familiar stalling that is usually in evidence in acts of this kind. He uses the usual trick apparatus but does his tricks in a new way and deserves more applause than he gets.

Harry Mayo, accompanied by a pianist, exhibits a fine basso voice to excellent advantage. Mayo has a clean, self-confident way of working and presents a well-balanced routine of songs. His opening number, "Love Sends a Little Gift of Roses," is well fitted for him and he follows this with the Armorer's song from "Robin Hood," which he puts over great. He then stops for a few moments to clown, using, among other things, the "killed a couple of letter carriers because they thought they were confederate soldiers" gag. Following this gag to its ultimate conclusion you would call the big boss "Postmaster General of the Confederate Troops, to stamp out disorders." His paraphrased nursery rhymes are funny, and his rendition of "Mandalay" for the closer gets him off to a good hand.

Mrs. Gene Hughes and company have a pleasing act that is presented by a first-rate cast. There are spots where the ingenuity and the "mother" are a little too effervescent, but these can be overlooked, although if the action were mended here it would help the sketch materially. The sketch concerns a family brought up to despise the gay things of life as temptations of the devil, a grandmother who has been driven away from her daughter because of the lack of life in such an environment and the return of this grandmother, who has since become a famous actress, unknown to her daughter, and the upheaval in the home life which "grandma's" return causes. Mrs. Hughes plays the part of Grandma to perfection. She looks younger than her granddaughter and certainly acts younger. The juvenile also does some fine work and the granddaughter and mother are unusually good. There is a maid part in the sketch and the girl who plays the part shows signs of becoming a comedienne of the first rank. She never for a second stepped out of character and was the cause of many laughs with slight bits of business.

The Sabinis' scored the applause hit of the bill. The boost in the wage scale received more laughs than when this reviewer last caught the turn and the encouraging start made the Sabinis' extend themselves so that they were a riot. Teddy Sabinis is now in the front rank of "coon" singers and deserves a lot of credit for her work.

Harry Stoddard and Band closed the show. Their first number, "When Will I Know," is a new one for them and was well done. They follow with "Thais" and then do "Open Your Arms, My Alabama," still diverting the course of the Wabash River. As usual, the act closed with "Streets of New York," with "Three O'clock in the Morning" for an encore. The act is still as popular as when they first appeared at this house. More so, if anything.

Walsh and Ellis and Lou and Gene Archer are also on the bill at the Broadway but were not caught at this show.

C. C.

VAUDEVILLE

RIVERSIDE

Seven acts, instead of the usual nine, comprise the bill for the current week here. The reduction has been necessitated on account of the headline feature consuming fifty minutes. The house, which has been depending upon headlinerless bills for the past two weeks, are offering Joseph E. Howard and Ethelyn Clark as "draw" names of the present bill.

Howard and Clark easily merited the "starliner" spot in their newest vaudeville concoction "Etchings from Life." The piece is without doubt the most pretentious that has thus far reached the vaudeville stage. Howard has spared nothing in giving it an elaborate mounting, and carries a salary list that should spell success for any production. The piece, although running fifty minutes, is put over with snap and ginger and never once does it drag or become monotonous.

James J. Morton essays the role of an enunciator and mingles his drolleries into his explanation of the motif of each scene. Morton has not appeared in these precincts for some time. His return on Monday brought him a reception that was little short of an ovation.

The first set revealed a giant victrola, with a dusky maid spinning around on the record in doll fashion and the music box emitting tones of Howard and Clark harmonizing the song "Linda" and stepping through the sound box at the finish for a snappy dance. The next scene revealed a Greenwich Village alley, where a gypsy trio were making merry and a minstrel and his consort indulge in an artistic, improvised version of an Apache dance. The *piece de resistance* of this scene, however, was "The March of the Toy Soldiers," a clever dance drill by eight ponies in soldier costume, whose clever formations and precision stuff elicited no little amount of applause. Then followed a tableau taken from a famous painting, "The Concert," in which the musical trio were adorned in costumes of the Colonial period, with Miss Clark coming on for "The Bells of St. Mary's." A garden in Spain formed a picturesque background for moments of harmony by the Criterion Four, with Howard and Miss Clark doing a reminiscent number, introducing impressions of John Barrymore and Sally Fischer singing "Honeymoon" from "A Stubborn Cinderella," Emma Carus singing the hit song from "A Broadway Honeymoon," and Trixie Friganza doing the "Don't Forget the Number" song from "The Sweetest Girl in Paris," all hits of yesteryear for which Mr. Howard contributed the musical settings. The piece was brought to a climax with a gorgeous wedding scene that included mountings and numerous other electric effects to establish it as a Hippodrome spectacle. There are twenty-one players in all in the new Howard and Clark revue and all worked like Trojans to put it over for the gigantic hit it achieved. From all angles "Etchings from Life" is the greatest act that has ever hit vaudeville.

Sargent and Marvin offered a delightful conglomeration of clowning and instrumental numbers, including several selections upon musical hand-saws and later did some more clowning with the Four Camerons in their skit, "Like Father, Like Son," the Camerons offering a little of everything from genuine clowning to acrobatics and cycling. Louis Cameron, a comic of unusual ability, succeeds in keeping the mob howling while the other members do some clever stunts on bicycles.

Noel Travers and Irene Douglas proved another comedy treat in their skit, "Come Into the Kitchen," while Duci Dekerkjarto, violinist virtuoso, pleased with several classics and "The Song of India."

The Four Phillips opened the show with a clever routine of acrobatics, juggling and balancing. Lewis and Dody held them in the closing spot with their songs and foolery, scoring one of the big hits of the bill.

E. J. B.

CENTRAL

Following the excellent show of last week comes another good one, without any outstanding names, but with a fine book, music and lyrics, and one of the best from the point of speed, costuming and setting seen in some time. This is the "Passing Show of 1921," taken in off the road where they were playing one-nighters and christened "Gaities of 1923."

The show opens with a prologue regarding "Little Old New York" done by Helen Renstrom, with a short interlude, "A Book of New York History," which serves as an introduction to a scene called "Little Old New York" presenting Mrs. Knickerbocker and her daughter Irene; Bell, of telephone fame; the James boys; Black and White; Edison; Heinz; Park & Tilford; Gillette; the Smith Brothers, and Lydia Pinkham, a fairly laughable opening. This shows New York as it was. A short interlude shows New York as it is today.

The Charm School opening is charmingly sung by charming Miss Wood. At the finish Alexandria Dagmar and Will Philbrick have a few minutes together out of which they extract a bundle of laughs. During the scene two girls do a sister dance together and one of them, the pretty little blonde with the straight bob, has all the earmarks of being a comer in the dancing world, using her hands in great style and her feet equally well.

Helen Renstrom, in excellent voice, presents a few beauties in silks and satins, which scene gives way to the Broadway Desert bit which the Howard brothers formerly did. Sam Howard plays the part his brother Willie had at the Winter Garden and gets just as many laughs out of it. He is a ringer for Willie at that, in voice, looks and style of working.

Margaret Wood sings a "Bad Man" song and then does a fine dance with Jack Dempsey. This is followed by W. H. Pringle as "Lightnin' Bill Jones," a good characterization. The travesty on "The Bat" gets its fair modicum of laughs and the dance done by Frank Masters and the piquant Peggy Brown goes well. The first part ends with the "Lady of the Lamp" scenes, delightfully presented with Sam Howard as Sing High. John Quinlan does some fine vocal work here, as he does throughout the show, and the same can be said of Helen Renstrom.

Opening the second part is a novelty, "Where Is the Beautiful Face?" that is a distinct hit, showing the backs of the girls, with red wigs and green fans and ending with a few formations by the girls, done in the dark with costumes picked out with illuminated paint. The Versailles scene follows and it is in this scene that Jack Dempsey and Margaret Wood stopped the proceedings with a dance that was all there in every way. Howard had the comedy lines in this and handled them well, but the biggest laugh went to Francis Maconey's ingrown face. The Cook bit, done in the dark, fell flat because of mechanical difficulties. As "Smiling Sam," Frank Masters went through a fine eccentric routine finishing with some fine splits and other acrobatic steps.

"Spanish Love" was featured by the clowning in the aisle of Will Philbrick, who kept them laughing, and Alexandria Dagmar, who contributed her share. A peach of a tango, done by Dempsey and Miss Wood, is shown in this portion.

The Rigoletto Quartette, consisting of Sam Howard, John Quinlan, Alexandria Dagmar and Helen Renstrom, scored big. The comedy is really funny and, strange as it may seem with all this clowning, the vocal work was great. Miss Mary Gleason does a fine Oriental and Miss Peggy Brown again entertains. Nancy Lea must be the girl we meant was cut out for a great dancer, because we see her name starting off the Magazine Stand scene. This is well done, the scene, by Sam Howard and the rest. The finish is fast and pleasing. The cast is too long to give individual mention but it is a fine show and they all do well.

C. C.

PALACE

(Chicago)

One of the best bills of the season is at the Palace this week, and that is saying a good deal, for the shows thus far have been uniformly good. "The Realm of Fantasy" headlines the bill, and proves to be one of the best flash acts ever seen in vaudeville. It has been magnificently staged by George Choos, who has apparently spent several thousands of dollars on its production. Stasia Ledova, W. Wania and Jimmy Lyons are featured in the offering. The solo dance numbers are excellent, and the bits in one, done mostly by Jimmy Lyons, make fine entertainment and relieve any waits between settings of scenes which could possibly occur. The Eight English Rocket Girls do some of the best chorus dancing ever seen, and shine particularly with a "Toyland" bit in which they do a "wooden soldier" parade of their own.

The Autumn Three open the show with a combination of whistling and imitation bits which are very well done. Barry and Whitedge held the second spot, filling in for Babcock and Dolly. They doubled from the State-Lake and scored a big hit with Miss Barry's comedy and an act that is a little different from the ordinary run.

Emilie Lea, assisted by Clarence Rock and Sam Kaufman offered "Rehearsing," an entertaining vehicle containing bits of comedy, some piano work, and mostly dancing, featuring the work of Miss Lea, who went over with a bang.

"It's All a Fake" is the billing of the skit done by Frawley and Louise and proved to be good for so many laughs that they were compelled to have long waits between the lines in order to have the audience hear all of them. Frawley is a dandy light comedian, and Miss Louise makes an excellent foil for him. After taking several bows, they were compelled to render several encores of their closing number.

William Gibson and Regina Connelli have a new act called "One Night In Spring," written for them as a successor to "The Honey-Mooners," which they had been doing successfully for several years. They drew plenty of laughs and gave a good account of themselves.

Margaret Young is practically a stranger to Chicago vaudeville, but made every one present in the audience her friends with her song cycle. She was a tremendous hit from start to finish.

R. E. R.

STATE-LAKE

(Chicago)

Snell and Vernon were the openers, doing an acrobatic routine containing the average stunts seen in an act of their kind, but which are sold well. The setting of their act is unusually good.

Barry and Whitedge "deuced" it, holding the spot with ease. Miss Barry's personality is perfect for the type of songs and chatter which she is doing and Whitedge aids materially.

Carl Emmy's "Madwag Revue" is certainly the best dog act in vaudeville. His pets are very well trained, while his running line of talk keeps laughs coming all the way through.

Belle Montrose does a very clever act, and would be much better rewarded by the audience if she would speak her lines louder than she did for the majority of those in the rear of the audience had to strain themselves in order to hear what she was saying. She works with an assistant who starts working in the orchestra pit and who comes up on stage for the finish of the act.

Eddie Foy and the young Foys were the hit of the show, as they usually are. Walters and Walters, with their ventriloquial offering also scored heavily. Emerson and Baldwin closed the show and held them in nicely. Paisley Noon and Company and Meehan and Newman were not seen at this show.

R. E. R.

ORCHESTRAS IN CHICAGO

CHICAGO, Jan. 22.—Yvette and Her Manhattan Syncopators are seen at the Rialto Theatre this week, after playing McVickers last week. The most popular stage specialties that have been presented at McVickers since its opening have been jazz bands. Paul Sternberg, who opened his 27-piece "Amplified Syncopation" at the Palace Music Hall several weeks ago, has been working ever since in Chicago picture houses. Art Karn and his orchestra, which will shortly complete a highly successful engagement at the Senate Theatre, is being offered for other Chicago picture houses late next month. Ben Bernie and his orchestra were second feature at the Palace last week. Earl Fuller and his band, an act which has been on the Pantages Circuit for some time, was at the Chateau Theatre the "last half" of last week.

MEROFF AND IBACH SPLIT

Ben Meroff and Ibach's Entertainers have dissolved their vaudeville partnership, which lasted for over a year. Meroff is preparing a new act with his own orchestra, and Ibach's Entertainers will continue as an act of their own in vaudeville. The combined acts of Meroff and Ibach's band broke records for long term engagements out-of-town, playing from two to three weeks in many houses, and six consecutive weeks in Baltimore, not including several return engagements at that house.

CLUBS STAGE REVUE AT ROYAL

"Bronx Week" will be celebrated at Keith's Royal Theatre next week, and the feature of the program will be a revue called "Royal Revelations," to be done by a cast of amateur talent furnished by twelve leading clubs of the Bronx. The book and music for the revue are being furnished by Jack Yellen and Milton Ager. Jerry Carrill and George Nagel are staging it. Three prizes of silver cups will be awarded to the club submitting the best talent.

DEMSEY IS DADDY AGAIN

A baby boy, weighing eight and a half pounds was added to the family of Jack Dempsey, boxer with the Keith Vaudeville Exchange, on Tuesday, January 16. He will be called John, and makes the third youngster belonging to Mr. and Mrs. Dempsey, as a six year old sister and an eight year old sister were already present.

W.V.M.A. TO BOOK WILSON THEA.

CHICAGO, Jan. 20.—The Wilson Opera House, of Beloit, Wis., changes from Carroll vaudeville to the Western Vaudeville Managers' Association bookings in February, playing the last show under present bookings Saturday and Sunday, January 27-28. The house plays five acts two days only.

TYRELL WITH DIAMOND

CHICAGO, Jan. 20.—Phil Tyrrell, formerly with the Western Vaudeville Managers' Association, is now connected with the Billy Diamond agency and will have charge of the club, cabaret and motion picture activities of the Edward Small company of New York.

ENGLISH SINGER FOR VAUDEVILLE

Thorp Bates, English baritone recently with "The Yankee Princess," is going into vaudeville in a straight singing turn with a piano accompanist.

Bates sang in concert in England; he possesses a fine voice and is a cultured singer.

SWEENEY AND FABER CLOWN

Fred Sweeney, formerly of Mr. Duffy and Mr. Sweeney, and Sunny Faber, of Faber and Burnett, presented their "Clown Night" at the National Vaudeville Artists Club last night, January 23. A capacity audience filled the grand ballroom.

VAUDEVILLE

HAMILTON

(Last Half)

A fairly good sized matinee audience witnessed a show on Thursday afternoon which for the most part made very good entertainment. There was one stage wait during the opening performance, caused by the hangings of some of the acts, and the fact that the bill couldn't be arranged otherwise than it was.

Oscar Martin and a company of a boy and a girl opened the show with a gymnastic offering. The boy is a dandy top-mounter, and Martin a fine understander. They do some very good work, the girl also alternating in both roles of the men in some of the stunts.

Al Mamaux, the baseball pitcher, and Jimmie Rule, gave a very nice account of themselves on second. Mamaux has fine stage presence, good appearance and sings well. The harmony bits are delivered effectively.

Lewis and Norton offered twenty minutes of the art of slowing up a show. The dragginess of the act may have possibly been due to the fact that the act is new, but even that doesn't excuse the nonchalant delivery of their lines by both performers, who seemed to read them in a manner which gave the impression that they were just anxious to get them off their chests, and not laugh with them from the audience. Their very attitudes were mechanical, and their minds were apparently anywhere but on the act.

Dave Stamper is now working with Edna Leedum, and with this girl will probably be seen in all the vaudeville houses, for there is no comparison between this offering and the ill-fated attempt at an act with Helen Goody. There it was a case of two amateurs, but with Miss Leedum he seems to feel more comfortable, and read lines like a veteran performer at the opening show. Miss Leedum also stands out to better results in this act than any which she has done in the past two or three years. And, if the remark will not be construed as personal, she has done quite a few in that short period. Perhaps this one will last, for it seems excellently suited to both. It needs a little cutting, and then will be sure-fire in any theatre.

Thos. E. Shea and Company were a big hit in the various dramatic bits, which gave Shea an opportunity to appear as Mathias in "The Bells," "Cardinal Richelieu" and "Dr. Jekyll and Mr. Hyde." The audience seemed to fear even to breathe during his performance, lest they miss something.

The Scranton Sirens, a very good orchestra of nine boys, closed the show, and in that position prevented the picture from going on. They will be fully reviewed under New Acts.

G. J. H.

STATE

(Last Half)

It's getting to be a common sight to see an act billed at the Palace Theatre one week and the following week at Loew's State. This week the new Loew acquisition is Jean Granese and Company, with Brother Charlie.

The Aronty Bros. opened the show with an excellent hand balancing and acrobatic act, both doing some fine aerial work. The set is an unusually attractive one, and the brothers work smoothly, with not a minute of stalling.

In the second spot a pleasing singing act, Manuel Romaine Trio put their stuff across with much pep. After opening as a trio, the two younger men proved to be a lively team; although their diction was not always intelligible, they always worked fast. The elder Romaine presented bits of song done by the minstrels of a decade ago, and sang some ballads in a fine tenor voice. Their closing bit of comedy song is one that has outlived its usefulness, having been done to death years ago.

Jean Granese and Company followed with practically the same offering in which the act was seen on the Keith Circuit. Both men start from the audience, etc., with their "wop" comedy. Miss Granese seems to sing more than she used to. Brother Charlie's Italian solo goes over well as usual, likewise the comedy and Miss Granese's songs.

Jimmy Savo, assisted by Joan Franzia, gathered many laughs with his pantomimic style of comedy, over-sized clothes, etc., and feet funnier than Chaplin's. Miss Franzia makes an excellent foil for Savo, making a pretty appearance as well, also with sufficient personality to hold the stage on her own.

The St. Clair Twins and Company closed the show with an entertaining revue that had something interesting and worth while doing every minute. A pianist and an above-the-average tenor comprised the "company." The twins started out as a sister team, doing some good dancing, making a change of costume, after which one revealed himself as a boy, same coming as a surprise to most of the patrons. For a closing bit the twins did a Bowery that scored strongly.

M. H. S.

REGENT

(Last Half)

Paulette and Ray opened the bill for the last half with an exhibition of balancing and acrobatic feats on the rings and rope. The offering was well received for an opener.

Teddy and Shep Waldman followed with an act that is rather loosely put together. Teddy Waldman is the harmonica-playing youngster that formerly worked from a box with Eva Tanguay, and this fact is mentioned in the act. The boys are dressed as bell-hops, Shep in blackface, and they struggle through some feeble attempts at comedy with indifferent success. They change from bell-hop to dinner jacket in the presence of the audience, and then do a routine of harmonica playing that is the only worth-while feature of the act. They received a good deal of applause on their finish, but when they returned to take an encore they flopped badly.

"Eileen," a sketch employing four people and an expensive and tasty set, is of the high-school period of histrionic endeavors. The sketch is presented by two girls and two boys, hung on an impossible plot filled with impossible lines, marred by two painful brogues and delivered in an amateurish manner. Candidly, it seems as if the fault lies more with the author than with the performers, as they struggle manfully with what they have. One of the boys and one of the girls have fairly good voices.

Howard and Lewis pleased with their routine of wise cracks and nut comedy. This is a style of hokum that the Regent patrons eat up, and Howard and Lewis fed it to them in large quantities. The slap stuff went especially big, and if they'd used axes on each other they would have stopped the show. But they work well together and use what comedy they have to the best advantage.

T. and F. Sabini were a hit. The work of the two musicians in the pit and then later the boosting of the price by the "wop" on the stage, seconded by his cousin in the pit is naturalness itself, and good for a laugh with any audience. The woman has a good voice and knows how to get her songs over, and the man is an instrumentalist of ability. The flute jazz finish is great.

Marie Cavanaugh & Co. closed the bill with a well-constructed dance offering. Miss Cavanaugh, who lets it be known through her pianist that she is a sister of Lucille Cavanaugh, is introduced by a man in a artist smock, working on a canvas, who strains a larynx to tell the audience about his ideal picture, after which Miss Cavanaugh enters and goes through an old-fashioned dance. Her dancing throughout the act is of the finest, and her charm and personality project themselves across the footlights in admirable fashion. The accompanist is efficient and vocalizes as much as is necessary, giving the proper settings for the various dancers. The other man is distinctly excess baggage, and should and could be eliminated.

C. C.

PROCTOR'S 23RD STREET

(Last Half)

Six vaudeville acts and the prize winning photo play, "Broken Chains," divide honors of an exceptionally good small time bill. Business at this house has enjoyed a boom during the past few weeks, the show playing to capacity on Thursday night.

The Diaz Sisters and Powell opened the show with a clever slack-wire novelty. The man does some clever somersaults upon the wire, while the girls do some good balancing and dancing, opener for any bill.

The Hilton Sisters, harmony singers, followed with the usual "piano act," with the blonde girl doing the accompanying as well as vocalizing. The blonde puts over "Some Sunny Day" to good results, and touches it off with a neat dance. They both follow with "Got My Habits On," and stay on for "Hate to Go Home Alone," winding up with, "Didn't Love Him Anyhow Blues."

Pierce and Scott, a couple of male nut comics, panicked them with their nifty nonsense and songs. The straight man, who has an exceptionally pleasant singing voice, handles most of the numbers, with the comic getting in some good comedy stuff in several of them. In their finish number, "Who'll Be the Next One to Cry Over You," the comic comes on as a flapper and emotes all over the place much to the amusement of the audience. This bit, although broad burlesque, is handled in a manner devoid of horseplay and accomplishes unusual results. The mob brought them out for several bows. They could have encored, but preferred to leave them happy.

George Rolland and Company sustained the comedy vein in a clever skit, "Bringing Home the Christmas Tree." Rolland is a comedian of the first order, and kept things going at a lively pace from curtain to curtain. He was capably supported by two others.

Joe Browning's "timely sermon," dissecting the male of the species and taking a few shots

at the blue laws, provided another comedy treat of the bill. His droll method of delivery counted much in getting his act across for a wow.

"Creations," featuring M. Alphonse Berg, closed the show. Berg constructs the latest Parisian creations upon two living models in less than two minutes without the aid of hooks or pins. The act provided a great flash with which to dazzle the feminine portion of the audience, and is also a novelty in the way of closing acts.

E. J. B.

FIFTH AVENUE

(Last Half)

A bill containing everything that is anything in the way of diversifying entertainment ushered in the last half at this house on Thursday. Despite the absence of a draw name of genuine star calibre, the show seemed to possess a sufficient degree of magnetism to pack them in at the matinee. In addition to the eight act bill there were a number of amateur contestants, local talent, who are competing for places in the cast of "The Fifth Avenue Minstrels," which will be an additional feature of next week's bill.

Maggie Clifton and Partner provided an exceptionally speedy opener, offering a clever routine of balancing and acrobatics. Miss Clifton does all the heavy work of the act, tossing her male companion about and hoisting him in the air as though he were a featherweight. She balances him atop a totem pole resting on her right shoulder, with the man cutting up all sorts of capers during the proceedings. For a finish she does a buck and wing, at the same time balancing her partner with her arms in air.

Lenora Kern, a character songstress, assisted by a female pianiste, followed with a potpourri of songs and instrumental numbers which ran the gamut of from an Italian comedy song to the French version of "My Man." For a wind-up she played a number of choruses on the violin, which gave the act a logical, if not too snappy a finish.

Franklyn Ardell sounded the first comedy note of the bill in his vaudeville standby, "The Wife Saver." Ardell, who has been "producting" for the past two seasons, retains the same variety gusto that won the attention of the "legit," and carried his offering to heavy applause in his imitable style. This is the real estate act Ardell did before going into musical comedy, and is sufficiently familiar to forego any further recounting here. He is assisted by a comely young woman who handles the role of the lady detective in a most capable manner. Ardell injected a bit of ad libbing that was local stuff and kept the bunch in roars.

Gilbert Wells, who styles himself "a gentleman from Mississippi," lost no time in convincing the mob that he was past master of a "blues" song and could shake a wicked limb. He sang three numbers, whirled through two speedy dances and acted as his own accompanist on the piano. He had a sure-fire method of selling that got him over to good results.

Jack McLallen and Sarah had a pleasing routine of nifty nonsense that registered for a howl. They carry on a duologue that is excruciatingly funny in spots and which is sent over in clock-like precision. Sandwiched between the jesting, the man does some remarkable stuff on roller skates. They also do an instrumental number for a finish.

Benny Barton's Revue, carrying four principals and a five-piece band, held down the "flash" spot to a nicely. The opening set represents a vaudeville cafeteria. The two attractive girls behind the counter invite Barton to partake of their wares; song, dance, music and comedy. The scene shifts to full, and they all go into the revue. Barton does several speed dances, the two girls of the prologue offer two clever and well-executed precision dances, while the violinist of the band and Elsie Barton join forces in a musical duet. The act has an attractive setting, is consumed in good taste and is put over with a speed that should readily establish it with any audience.

Moran and Mack, black-face comics, held the audience with their comedy talking act, and wowed them with their dancing "boxing bit."

Roland Travers closed the show with a series of magic stunts. Some of his stunts are too easily detected to fool any audience. The offering seems in a crude state and needs speed or something to sustain the illusion.

E. J. B.

JAMES GILDEA REPLACES MORTON

James Gildea, formerly of the vaudeville team of Gildea and Phillips, has been added to the cast of "Steppin' Around," which is playing the Pantages Circuit, as principal comedian, replacing James C. Morton. The company is playing the St. Paul Pantages Theatre, which is the second stand on the circuit.

COLISEUM

(Last Half)

The big draw for the last half was Vincent Lopez and his Hotel Pennsylvania Orchestra. A good supporting show made up the rest of the bill, and the picture "Broken Chains" rounded out the program. It was "K. K. K." week here, the three K's standing for Keith Komedy Karnaval. All the ushers and the doorman were attired in clown costumes in order to lend atmosphere.

John S. Blondy and Company opened the show. A man, a girl and a dog comprise the company, and with Blondy, go through a routine of very good gymnastic and tumbling work. The girl does a dance with a cane to fill in between some of the stunts, and which might appear to be less amateurish if she discarded the cane for the number, for it isn't used except to bang on the floor and evidently try to throw the orchestra out of tempo.

Will and Gladys Ahern stopped the show in the second spot, with an offering containing for the most part, rope-spinning and talk on the part of Will Ahern. Incidentally, he does several routines of Russian acrobatic steps, while spinning the rope and otherwise, which exceeds in difficulty the steps done by the majority of dancers who feature Russian routines. He works on the style of Rogers, and has a line of talk which is very clever. The girl dances nicely and has an individual inning with a bit in which she does some jumps through a spinning loop.

Walton and Brandt, a man and a girl, the latter doing a "dumb-dora" character, pleased with their straight talking offering. The girl is a great comedienne, and is responsible for most of the laughs. The man's work is exaggerated a little too much for best results.

Macart and Bradford, assisted by an unbillied man and girl, do a hokumical playlet in one, and full stage, which has a few laughs in it, but not sufficient entertainment value for the amount of time which the affair runs. There are quite a few unnecessary bits, which force the comedy too much and let down the rest of it, which isn't any too strong. In fact, the entire offering is really forced comedy, and the laughs aren't natural ones. It is partly due to the material, and largely due to the delivery of the material.

Bobby Randall, who formerly appeared in black-face, has discarded the cork, and is a bigger hit as a juvenile than he was before. Randall has a great personality, some dandy material, and a style of delivery which is sure-fire. He stopped the show.

Vincent Lopez and his orchestra closed the show. We can't elaborate on any descriptive matter about the act which has already been written. All we can say is that in closing the show, he wasn't permitted to leave, and even though the motion picture was ready to be shown, the audience insisted on a speech in addition to many encores.

G. J. H.

MRS. VALENTINO OPENS

Mrs. Rodolph Valentino, the first wife of the motion picture star, who was formerly known as Jean Acker in motion pictures, opened for a tour of Keith vaudeville at the Rivera Theatre last week. She is appearing in a sketch called "A Regular Girl," written by Edgar Allan Woolf. Four people are seen in the act. Lewis and Gordon are directing her tour.

WILD BIRDS IN VAUDEVILLE

"Pot-Pourri," a new act consisting of forty wild birds of various types to be found in Australia and South America, opened in Keith vaudeville at Proctor's 125th Street during the last half of last week. Four people are seen in the act, which is presented under the direction of Bill Lykens.

SHERMAN UNIT SHOW TOURING

The Great Stanton has joined the Dan Sherman unit show, and is doing his "escape from the sealed coffin and rough box." The Ogden Sisters also joined last week, making up a program of six vaudeville acts. Special paper and six sets of scenery are included in the equipment.

WITHERS OPENS HERE FEB. 5

Charles Withers will return to New York from England next week, and will open at the Colonial Theatre on February 5. He will again appear in "For Pity's Sake," and will be seen at the Palace during the week of February 12.

VAUDEVILLE

BILTMORE ORCHESTRA

Theatre—Regent.
Style—Orchestra.
Time—Twenty-five minutes.
Setting—Special.

This act is a combination of a throw-back to the acrobatic orchestra and the latest developments in orchestra lighting. The act seems entirely built and designed to give Willie Creager, the drummer, a chance to act as a comedian, and in this it is admirably successful. As regards a musical standpoint, the orchestra is not on a par with a good many other organizations now playing in vaudeville that are not half as widely heralded. The setting is fine. The act is done before a purple cyclorama with two statues set about the stage and the borders and flood providing the entire lighting with the exception of a baby spot from overhead which picks up Jacques Green, the leader. The effect imparted is that of a cameo. It is unfortunate that the lights never go full up, as the subdued lighting becomes monotonous after a while. The repertoire consists of "June," "Carolina in the Morning," "Biltmore Request," "Selected Melodies," "Parade of the Wooden Soldiers," and a couple of encore numbers. The songs are announced by a page from the Biltmore Hotel, in uniform. The music is not always of the best, as there seems to be something lacking in the arrangements. "Wooden Soldiers" ended weak where there should have been a crescendo. Several others suffered the same way. The entire membership of the orchestra acted as if they were afraid to cut into Creager's comedy and entirely lost their identity. Even Green directed with an apologetic grin on his face. Be it said for Creager, however, that he is well able to sustain the comedy and kept the audience laughing throughout. He would make a great single as he has a natural pantomimic sense that is acute. He should not speak, however, as this detracts from his performance. C. C.

SIRENS OF SCRANTON

Theatre—Jefferson.
Style—Orchestra.
Time—Twenty-two minutes.
Setting—In "three" (cycs).

The Sirens of Scranton Orchestra is a nine-piece combination, the personnel being composed of clean-cut versatile musicians who sell their stuff well in a consistent dance rhythm and tempo. The trombone, cornet and saxophone players are corking soloists, as well as the violinist who leads them.

With one or two exceptions all of their selections were published numbers. The first part of their offering included "Three O'clock in the Morning," played in even tempo, which seems difficult nowadays to most jazz orchestras that have forgotten waltz tempo. Both saxophone players accomplished clever effects in place of the chimes in the orchestration. Another hit number for the orchestra was a special arrangement of "Hot Lips," both the brass and sax section shining continuously, when the song was done as the first encore.

The second encore was a special arrangement of an Oriental jazz with many novel effects, bringing out the versatility of the musicians. At the finale the leader who exchanged his violin for a trombone and one of the sax players with a clarinet did a dance and played at the same time, which helped to put the act across unusually strong. Good lighting effects were also used to excellent advantage.

The Sirens ought to be a sure-fire show stopper at the better three-a-day house and is certainly capable of holding a spot on any big time bill, although it is not pretentiously staged. M. H. S.

NEW ACTS AND REAPPEARANCES

EDNA AUG AND CO.

Theatre—Jefferson.
Style—Novelty skit.
Time—Twenty minutes.
Setting—In "one" and "three."

This offering concerns one of the scrub women at the Metropolitan Opera House, in the person of Miss Aug, a tenor whom she admires, one of the stage managers, and another scrub woman. The act opens in "one" with the drop showing the back of the stage and some dressing rooms. The man in charge of the stage arrives first and wants to know why the stage hasn't been scrubbed and calls for the woman who should have done it. One of the other scrub women, Lena by name, answers from an upper box as though she were cleaning up, which is good for some laughs, being that she used German dialect.

Subsequently the other woman arrives and is properly bawled out by the stage man, which gathered some laughs as Miss Aug misunderstood his language. She tells the boss she was fixing up the room of the great tenor Campanelli. Apparently she is an artistic soul, despite her menial position. She meets the tenor a minute later and he appreciates her love of music and calls her an artist also, his definition of such being anyone who did a thing well.

Later she falls asleep and the act going to "three" he sings a selection or two at a benefit. Miss Aug comes on and does a comedienne bit as she has done in the past. In time her working with the tenor proves to be a dream and when she is fired again, the great singer gives her a job as maid to his wife.

The offering is staged in novel manner and the cast is adequate. The lyric tenor sings well, not too robust a voice, but melodious, and looks the part. The act ought to round out into a fair novelty turn, but should be cut a little and made more compact. Miss Aug's song about being nervous, which is done with a monologue in part, while different is not very interesting and might be replaced with something better, easily. M. H. S.

MILLER & FREAR

Theatre—Regent.
Style—Song and dance.
Time—Fourteen minutes.
Setting—Special in one.

An act built around a consistent idea put over in great shape with enough gags to keep the laughs coming steadily and dancing of a very high order. The action takes place before a silk curtain with a telephone booth right and a bench. The man rushes across the stage to get into the phone booth when the girl enters the open door and beats him to it. She engages in one of those endless conversations while he makes wise cracks. When she finally gets out he says something about there being a hole in her stocking and starts a conversation. Finally he gives her a kiss. She doesn't know what it is so he repeats. She likes his game, she says, so he shows her several others, including "put and take" in which he puts one and she tells him to take all. After some more clever chatter of the same sort she exits to make a change, doing a dance first and he calls up his chum to call their date off, singing about the wonderful girl he has just met. She does a toe dance while he sings. He follows this with a fine eccentric and they finish with a fast double dance that puts the act over to a well deserved hand. The act is neat, clear and fast all the way through and a sure applause getter. C. C.

"POT-POURRI"

Theatre—Proctor's 23rd St.
Style—Novelty.
Time—Fourteen minutes.
Setting—Special.

Just as the title implies, this act is a conglomeration of everything from dancing to acrobatics. Two women and a man contribute the act, with the women shouldering the greater burden.

An attractive setting is utilized. It is a black velvet mask studded with golden butterflies, stars and crescents. Reposing on a mammoth crescent were a dozen white cockatoos.

The younger woman opens proceedings with a neat toe dance. The man comes on in a hunting outfit, shoots at one of the birds, with the bird flying and reposing on the barrel of the gun. The other woman enters and contributes a bit of magic. She then puts the birds through paces of acrobatics on miniature bars and puts one through the intricacies of a two-step. The younger one comes back and both construct portraits of two of the birds from patches of rags. They follow with a selection on the marimba, and close the act with a series of tableaux.

The act is a novelty and combines a sufficient amount of diversity to make it popular with the three-a-day audiences.

E. J. B.

SMITH AND NASH

Theatre—Proctor's 23rd St.
Style—Talk and songs.
Time—Sixteen minutes.
Setting—Special.

Two men, one working in Tuxedo and the other in evening dress, contribute this mixture of talk and songs. The latter does an inebrate, and from his talk we glean that he is returning from a wedding where he has imbibed not wisely but too well. He meets up with an old pal, they indulge in some talk and go into several songs.

This is another act that will have to depend upon the songs to get by. Their comedy stuff is the weakest of the weak and has already been used at this house by any number of acts. Some new stuff would do wonders for them, inasmuch as both have good singing voices and a delivery that could get some worthy stuff across with telling effect. Their lack of comedy will keep them on the family time.

E. J. B.

PHIL AND ED ROSS

Theatre—Regent.
Style—Piano act.
Time—Twelve minutes.
Setting—In "one."

Phil and Ed Ross are winners of a recent Opportunity Contest in one of the Moss houses and were given this date at the Regent. They open with the orchestra using "Maggie Blues" as a vehicle. One of them then moves to the piano, and in accepted "Van and Schenck" fashion they render "Stutter." The rest of their repertoire consists of "What's Gonna Be Next," by far the best number, "Carolina Home" and "Carolina." The boys have fair voices and the harmony is not bad, but they need a lot of work before they will ever become a big time act. The lead works fairly well and occasionally injects some life into his work, but the pianist carries his head "a la Schenck," without having Schenck's ability. He has a pained expression on his face that doesn't help matters much. The two work rather stiffly and don't seem to know what to do with their hands.

C. C.

YVETTE

Theatre—New McVicker's, Chicago.
Style—Orchestra.
Time—Seventeen minutes.
Setting—Full stage (special).

A most refreshing bit of entertainment is offered by Yvette, who is appearing with an eight-piece orchestra with novel effects that surpasses anything this little artiste has ever done. Yvette uses two transparent drops and another representing a garden scene at night. The lighting effects are so cleverly worked out that a very pretty effect meets the eye when the curtain rises. Here you see eight young men neatly attired in tuxedos with Keno Clark at the piano singing a little number which introduces Yvette. They next render "Chicago" with Yvette conducting, using her violin at intervals. Yvette sings "Blue," putting the number over with telling effect. She makes her exit while the orchestra plays "San" in a creditable manner. Yvette appears in a marvellous Parisian creation of gold rose and does a violin solo, "To a Wild Rose." She plays this with much feeling, getting a big hand at the finish. Keno Clark at the piano offered "Tomorrow" in a very pleasing manner, then the orchestra jazzes things up with "Hot Lips"; Yvette directs this number, wearing a very striking gown of black, covered with rhinestones. From the jazz number they go into "Three O'Clock in the Morning"; at this moment a large ball made of a thousand small mirrors is lowered in the center of the stage with colored lights playing on it, the ball is in motion, lending a most striking effect as a closing number. As an encore they use "Toot, Toot, Tootsie," with Yvette directing and playing. In this number as well as the other lively melodies which she directs and plays, she is a syncopated dynamo, full of pep and personality. At the finish of "Tootsie" a small locomotive with a number of coaches races across the darkened stage with lights aglow in the train, which got many laughs and proved a tremendous hit. Yvette could have remained on much longer if the audience had their choice. They were still applauding while the feature picture was running. Yvette's wardrobe elicited gasps from the feminine part of the audience. The act, as it stands now, is about the best thing seen around here in a long time.

LOUIS HART

Theatre—Proctor's Fifth Ave.
Style—Novelty.
Time—Ten minutes.
Setting—Full.

Hart has a new slant on "strong man" acts that gets off to an easy start and winds up with a smashing finish. He is a man of moderate height. He comes on in evening dress, sits at a table, sips some wine and is meditating when a six-foot burglar enters and begins tampering with a safe in the room. Hart works an arm-lock on him, lifts him over his head and tosses him through the window with as little effort as if the man were a gas balloon. There is a flash out in which he changes to "trunks," giving a series of posing stunts which gives him the opportunity for displaying his muscular development. Later he props himself in horizontal fashion across the arms of a settee and holds four large men, who stand upon him for an interval of several minutes. There is another flash out and we next find him in the meditative pose as in the beginning. He is clad in the dress suit and cloak and gives the impression that the burglar episode and the stunts that followed were only a dream.

As far as acts of this sort go, Hart has an edge on his contemporaries, both in his stunts and in his novel method of presentation.

E. J. B.

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THE LATE CURTAIN

The "late curtain" has finally come under the ban of the Producing Managers' Association. This will undoubtedly be welcome news for the punctual theatre-goers, who have for years expended nervous energy to hurry their dinner and rush to the theatre, desirous of being in time for the curtain, only to wallow in their chairs for ten, fifteen or twenty minutes, before the curtain finally ascends.

Joseph Klaw "fathered" the new resolution calling for punctuality in curtain raising at a recently meeting of the Producing Managers' Association. It was readily adopted and hereafter the members of the association, which means practically every theatre lessor or owner on Broadway, will send up their curtains at the advertised hour regardless of how many are seated at that hour. Violations will be penalized.

According to the arrangement any theatre patron finding a dereliction of this rule in any theatre he may be attending, can write out his complaint in letter form and forward it to the Producing Managers' Association and be assured that it will be given their immediate attention. If, upon investigation, the complaint is sustained, both the house manager and the manager of the current attraction will be held accountable for the breach.

There are several other nuisance angles of the "late curtain" menace, all of which were considered at the meeting. The managers unanimously agreed that it was unfair to punctual theatre-goers, as well as to the players on the stage, to have tardy patrons dash in during the enactment of a tense scene, disturb the players and snap the thread of illusion for the spectators.

The managers are also said to be considering a plan to curb tardiness among patrons. Some stars have already adopted a plan of refusing to allow theatre ushers to seat anybody while the performance is in operation. This, however, has been confined to premiere nights.

THE COMEDIANS" FOR ATWILL

David Belasco will give Sasha Guitry's play, "The Comedian," with Lionel Atwill in the leading role, a tryout at the Playhouse, Wilmington, early in February.

WANTS OPENING HOUR ON TICKETS

CHICAGO, Jan. 20.—At a meeting of the City Council, Alderman Joseph O. Kostner proposed an amendment to the city code to compel theatre managements to print on all theatre tickets the hour at which performances begin, and another prohibiting the seating of persons while a performance is actually in progress. "Great inconvenience is suffered by theatre patrons by the failure of the theatres to inform the public as to the time of commencement of performances," said Alderman Kostner. "If the public is told the hour the curtain rises either in advertisements or by printing the hour on the tickets, there will be no excuse for tardiness and the consequential annoyance of patrons who arrive on time."

The amendments suggested were ordered drawn up by the council judiciary committee.

Such a law could not become compulsive in Chicago because it would interfere with the continuous performances of the vaudeville houses, some of which are also playing pictures. No doubt Alderman Kostner had in mind the theatres offering legitimate productions. It will be interesting to note just what action the City Council will take in the matter.

AFTER THE "TICKET SPONGERS"

The Press Agents' Association are hot on the trail of imposters and "ticket spongers." Murdock Pemberton, of the Hippodrome, has been put in charge of the work of detecting the imposters and during the past few weeks has managed to "show up" a great number of "fakirs" who have been requesting "Annie Oakleys" from the press agents along the White Way. Pemberton twice a week sends out a bulletin to the members of the P. A. organization, which contains the name of the persons that are not entitled to courtesies and also reveals the manner in which they work to get the complimentary courtesies from the theatres.

NEW SHOW FOR VIOLET HEMING

Violet Heming is to have the principal role in "The Incredible Sin," formerly known as "Virtuous Sinners" the new play by B. Harrison Orkwo which will be produced shortly by the C. and L. Amusement Corporation. The play is a comedy drama and will go into rehearsal in about six weeks.

The C. and L. Company is composed of Milt Collins and a man named Lowenthal, said to be a Wall Street broker, who has been a silent partner in several theatrical ventures and who sees possibilities in "The Incredible Sin" that warrant his taking an active interest in it.

SHIPMAN WRITING BANTER PLAY

Samuel Shipman, author of "East Is West," in which Fay Bainter was starred at the Astor, is again at work on a play for the Wm. Harris, Jr., star. As soon as Mr. Harris decided to close "Lady Christilinda" at the Broadhurst last Saturday he got in touch with Shipman. The latter had a conference with Harris and Miss Bainter last Monday and on Wednesday submitted the draft of a play which received the approbation of Miss Bainter and the producer. Shipman then went back to complete the play and expects to have it in the hands of Harris for production within a week.

FUND BENEFIT TO BE REPEATED

The big Actors' Fund Benefit which played to a gross of \$25,000 at the Century Theatre on Friday afternoon of last week is to be repeated at the Hippodrome on Sunday night next.

Practically the same bill shown at the Century will be presented at the Hippodrome.

NO 2 "CLINGING VINE" CO.

Henry W. Savage is assembling a second company of "The Clinging Vine," the Zelma Sears-Harold Levey musical play, which he will send on tour through the middle west. Casting will begin this week and it is expected that the piece will be ready for premiere the latter part of next month.

Answers to Queries

S. M. T.—Cecil Spooner was in stock at the Park Theatre, Brooklyn. She starred in "My Lady Peggy Goes to Town" at Daly's, New York, on May 4, 1903.

Rally—Kelly and Ashby were in London, England, at that time.

X. O.—Tom Waters and Major Caspar Nowak were with the "Worldbeaters" that season.

Roy—Mabelle Gilman, Roland Carter, Frank Doane and Edgar Atchison-Ely were with "The Mocking Bird" company, at the New Grand Opera House, Cincinnati.

L. M. O.—Kyrie Bellew and Eleanor Robson headed the cast in the Liebler revival of "Romeo and Juliet," opening at Harmanus Bleeker Hall, Albany, in 1903.

J. J.—Jefferson De Angelis appeared in "Emerald Isle." Frank Daniels was with "Miss Simplicity."

R. R. R.—Diavolo looped the loop on a bicycle for the first time with the Forepaugh-Sells Show at Madison Square Garden, New York, on April 2, 1902.

Sir—Lillian Russell and Jefferson De Angelis appeared in "The Wedding Day" at the Boston Theatre, February 7, 1898.

G. L. O.—George La Vigne beat Joe Walcott at Maspeth, L. I., on December 2, 1895, and at San Francisco on October 29, 1897.

O. R.—Frank M. Wills died at Pottsville, Pa., on May 4, 1903.

Son—Vincent Bryan was writing exclusively for the Whitney-Warner Publishing Company at that time. Raymond A. Browne and Harry Von Tilzer wrote "Down on the Farm."

M. N.—The Sturtevant House was located at Broadway and Twenty-ninth street. It was closed on March 31, 1903.

Two—Stuart Robson and William H. Crane were partners from September 3, 1877, until May 11, 1889.

Rim—"The Vinegar Buyer" was Ezra Kendall's play. Ida Darling was in the cast at the Savoy Theatre, New York.

R. M., Jr.—The lady is at present in stock at the State Congress Theatre, Chicago, Ill.

25 YEARS AGO

Claudia Carlstede was with the "Idol's Eye" company.

The Hungarian Boys' Band, Rice and Elmer, Almont and Dumont, and Carter Dehaven, played at the Orpheum, San Francisco.

Gustav Walter added the Ninth Street Theatre, Kansas City, Mo., to the Orpheum Circuit.

"The Span of Life" was played at Heuck's, Cincinnati.

Margaret Anglin replaced Virginia Harned in "The Adventures of Lady Ursula."

Herman Perlet was the leader of the orchestra at the Herald Square Theatre, New York.

The Music Hall, Cleveland, Ohio, was burned.

Victor Moore and Georgia Caine were with "The Girl From Paris" company.

Edmund Hayes and Emily Lytton presented "His Sacrifice" at Keith's Theatre, Boston, during a six weeks' engagement over the circuit.

A winter circus was established at Nutley, N. J.

New Plays: "Tracked by a Newspaper," "Our Disreputable Ancestor," "An Old Coat," "The Bride Elect."

Rialto Rattles

GET A BRIDGE

*Smile the poets tell us,
When in trouble or in pain,
Grin, the saphead bellows,
For all sorrow is in vain.*

*The chap that's always cheerful,
Will win the laurel wreath,
But whisper—just an earful,
How to smile, when you've no teeth*

TO PLAY THE FAMILY TIME

The news of the birth of a son to the wife of Jack Dempsey, Keith booker, was being discussed in the booking office last week.

"How many pounds did the baby weigh?" asked one.

"Eight and a half," replied another, "but Wegefarth cut it to seven."

KEAN'S KEEN WIT

When Richard Kean, the dramatic actor, was playing the Orpheum Circuit recently, he arranged an afterpiece with his wife, Gladys Stone, and George MacFarlane, consisting of the gag about the man coming into an apartment, finding a couple making love, shooting the lover dead and then exclaiming, "My God! I'm in the wrong apartment." Kean played the part of the lover, and MacFarlane that of the husband who made the blunder.

One day, the gun with which MacFarlane was supposed to kill Kean refused to go off, and MacFarlane clicked the trigger in vain. "Die, villain!" he shouted, and click! But no report, Kean staggered back, his hand clutched to his heart.

"You coward!" he gasped. "Shooting me with a Maxim silencer on your gun."

HE PLAYED THE 5TH AVENUE

Some talk of Keith bookers producing playlets for vaudeville gave rise to the report that Lawrence Goldie was to produce one. Whereupon an actor writes in to suggest a title, "in keeping with the Shakespearean craze and Lawrence Goldie."

"Why not," he states, "call it, 'This was the unkindest cut of all.'"

OLD ADAGES REVISED

Drink and the world drinks with you.
Swear off—and you drink alone.

REINCARNATION

F. P. A. relates a story, which he credits to Gene Buck, who said he was talking about an actor who died recently. They called the undertaker in to measure the body, and the funeral director refused to bury the remains.

"Why not?" he was asked.
"He's not the type," the undertaker replied.

Later it was discovered that the undertaker was formerly a casting director.

HOW TO WRITE ONE

A guy whose ideas were all wrong
Was kidding the public along.
He grabbed the best strains
Of composers with brains
And made them a popular song.

NEVER SATISFIED

Showmen are blaming Broadway's poor business to the wintry weather and with the approach of spring will be the first to place the blame for poor receipts on the coming summer.

WHY GIRLS LEAVE HOME

The real reason why girls leave home is that they insist on going to picture shows.

HARD TO GET

Even after a vaudeville agent gives you his telephone number it is often hard to get him.

DRAMATIC and MUSICAL

"JITTA'S ATONEMENT," WITH BERTHA KALICH, AT THE COMEDY

"JITTA'S ATONEMENT," a tragic comedy in three acts, by Siegfried Trebitsch, adapted by George Bernard Shaw. Produced at the Comedy Theatre, Wednesday evening, January 17.

CAST.

Mrs. Billiter	.....	Phoebe Coyne
Professor Bruno Haldenstedt	.....	John Craig
Jitta Lenkheim	.....	Bertha Kalich
Professor Alfred Lenkheim	.....	Francis Byrne
Dr. Ernest Fessler	.....	Walton Butterfield
Agnes Haldenstedt	.....	Thais Lawton
Edith	.....	Beth Elliott

Between the Austrian playwright and Shaw who translated the play, several remarkable situations are contained in "Jitta's Atonement," and if they seem real and convincing to the audience the show is a hit. If the element of doubt creeps into the performance then the tragic-comedy is all but a farce. However, at the opening night at least, with the aid of Bertha Kalich, the action carried sufficient conviction and dramatic force to make a favorable impression. In the first act, unusually powerful, a scientist dies in the home of his affinity. In the last act the wife and daughter of the dead man and others concerned in the affair walk out arm and arm, and are real chumby.

Professor Haldenstedt, played by John Craig, is making one of his usual visits to the apartment of Jitta Lenkheim, his secret love and wife of a prosaic husband in some respects, although he is a learned man also. The scientist, Haldenstedt, is seized with a sudden attack of heart trouble and without further warning expires in the Lenkheim home. Jitta is afraid to face the consequences at first and flees, leaving the body of her lover alone. Before the scientist dies, however, he wishes that his new book be published and credit given the husband of the woman whose love he had stolen. In this scene both Craig and Miss Kalich are superb, and the first act results in an unusual impression being made.

The death of the professor was the scandal of the town and everyone thought it a terrible affair with the exception of the daughter of the dead man, who delights in the affair of her father and hopes to meet the woman whom he loved. The daughter is played by Beth Elliot, and as Edith she is sure that she'd love the woman who had made her father happy. Her mother also had some ideas on the subject but rather hoped that the woman in question would turn out to be one who walked the streets. There is some suspense, as the woman is unknown to the families concerned.

Subsequently, Jitta regrets that she has run away from the man at the moment of his death, and her husband does not think much of the book left to him to publish. Mrs. Lenkheim learns that her husband has an affair of his own with one of her pals. At this being known, Jitta properly told her spouse where he got off at, despite the fact that she herself had been unfaithful. The scene when Jitta meets the wife and daughter of the dead scientist is another one worth seeing.

The cast in addition to Miss Kalich is adequate and worth honorable mention.

CHANGES IN SHOW STAFF

Garrett Cupp has resigned as press representative and Harry Bissing as manager of Elsie Ferguson's company, "The Wheel of Life," which is now playing at the Blackstone Theatre, Chicago. Both men were adverse to taking a trip west of Chicago, so the Marc Klaw office sent Ormsby Court on to replace Cupp and Ainslee Whittendale to replace Bissing.

NEW THEATRE FOR 46TH STREET

Work was begun last week on the demolishing of the buildings running from 238 to 248 West 46th street and the buildings backing on them on 45th street, for the site of the Forty-Fifth Street Theatre which is being erected by the Shuberts and A. Pincus, a builder.

The property on both streets will be one hundred feet in width, with the entrance from a lobby covering that amount of ground on 45th street. The theatre will seat 1,800 and be two stories in height. The house will probably be devoted to a musical comedy policy. It will be sandwiched in between the Music Box and the Klaw Theatre on 45th street. It is expected the theatre will be completed and ready to open in September.

"GIVE AND TAKE," AARON HOFFMAN PLAY, IS FINELY ACTED

"GIVE AND TAKE," a three act farce comedy by Aaron Hoffman, presented at the 49th Street Theatre, by Max Marcin, Thursday Evening, January 18, 1923.

COST.

Marion Kruger	.....	Vivian Tobin
Jack Bauer, Jr.	.....	Robert W. Craig
Albert Kruger	.....	George Sidney
John Bauer	.....	Louis Mann
Daniel Drum	.....	Charles Dow Clark
Thomas Craig	.....	Douglas Wood

Aaron Hoffman has written a comedy designed to give Louis Mann a chance in familiar roles and has taken as his text the familiar argument between labor and capital, dressed it in new clothes, and made a farce comedy out of it. In the dressing process it has lost most of its semblance to argumentation and has become an engaging little play, full of bright lines, that doesn't prove a thing.

The employees of the Bauer canning factory, with the assistance of the son of the owner, just out of college, agree that they are wage slaves and take over the factory, running it on the lines of the United States Government, with a president, cabinet and congress. In view of old Bauer's thirty years in the business, they agree to let him stay on as president, at a salary, but with limited authority. As he is being crushed by the canning trust and as the bank has refused to extend his note, for which he has given the factory as security, he agrees to his employees demands. The factory whistle, which plays a more or less speaking part in the play, is frequently heard thereafter calling the employees to meetings or informing them that the recreational periods are at hand. When the bank starts putting on the screws the employees form a parade, with a brass band at the head, and march up, threatening to withdraw their deposits. This endears them to old Bauer, who goes out to purchase fruit for the factory in accordance with a plan worked out by one Mr. Craig, which scheme calls for putting out a fleet of automobile stores to flood the market with Bauer products. It develops that Craig has escaped from a lunatic asylum but is later shown not to have been crazy after all and the plan works out. In the meanwhile the employees of the members of the trust go on strike because of the success of the Federal Government plan in Bauer's factory, so that everything ends happily—for the Bauer crowd.

The play is constructed so as to give Louis Mann every opportunity, and he makes fine use of them. George Sidney renders him capable support and the balance of the cast are equally well chosen and give as good a performance as their parts allow. There is but one set used, that of the office of the canning factory.

"THE HUMMING BIRD," WITH MAUDE FULTON, IS MILDLY PLEASING

"THE HUMMING BIRD," a comedy in three acts by Maud Fulton. Presented at the Ritz Theatre on Monday evening, January 15.

CAST.

Toinette	.....	Mauds Fulton
Henriette Fish	.....	Hilda Spong
Lisa Latham	.....	Mona Kingsley
Mme. Burque	.....	Flavia Arcaro
Billy Newman	.....	Violet Dale
A Guest	.....	Valerie Valaire
Philip Carey	.....	Robert Ober
Brutus J. Finn	.....	Andrew Mack
Henry Smith	.....	Edgar Nelson
Gen. Jules Lefeverier	.....	Frederic De Belleville
Charlot	.....	Walter Wills

Maude Fulton is well remembered by old-time vaudeville audiences, for she was a familiar figure in that field ten or twelve years ago. She was a dancing partner of the late William Rock and with him appeared in many clever acts.

She deserted vaudeville and went west, became a playwright and legitimate actress and scored a success of some size in both.

Several of her plays have been produced in the west, the latest one being "The Humming Bird," which ran for twenty-four weeks in Los Angeles. With this indication of the play's strength, Frank Egan, who produced it on the coast, has brought it into New York with Miss Fulton in the leading role.

This is "Toinette," a little French dressmaker who has come to New York, and the story deals with her love affair with a young cub reporter. Everything is running along smoothly until a Frenchman who remembers her from her native land turns up, and this throws things all amiss. It straightens out all right after the two do an Apache dance and a French general appears to tell her that by recruiting an Apache regiment she has saved her country.

There are a few bright moments in the play, but hardly enough to hope that it will on Broadway duplicate its Los Angeles run.

"DANCING GIRL" BIG SPECTACLE

NEW HAVEN, Conn., Jan. 22.—"The Dancing Girl," the new Winter Garden production which opened here last week, is one of the biggest spectacles ever put out by the Shuberts, and will need considerable revision before it gets into the remodeled Winter Garden tonight (Wednesday) for despite the fact that the show ran with much speed the final curtain did not get down until 1:30 A.M.

The piece has little plot but is a big collection of cleverly written scenes each one more gorgeous than its predecessor and there is a semblance of a story which occasionally bobs up just as it is almost forgotten.

The comedy section of the production is not strong and this department in particular needs revision.

Trini, a lithe and graceful dancer, with a voice, which while small, is pleasing, gained lots of applause. The three Donors are clever in the piece. Edythe Baker plays the piano and Sally Fields sings some clever songs. Tom Burke, the concert tenor, is making his debut in a musical show and he displayed a voice of much quality. Benny Leonard boxes and Lou Holtz furnished about all the laughs that are found in the production. Marie Dressler has but little to do and suffered thereby.

There are a number of big scenes which are fine, the burlesque on "Rain," "The Whip" and "Venetia" being particularly fine. The "Flower Stall" scene in the first half is truly magnificent. The music is pleasing.

BELASCO PLAYS FOR FILMS

David Belasco has just sold three of his biggest hits, "The Gold Diggers," "Daddies" and "Deburau," to the Warner Brothers, who are engaged in making a series of pictures founded on books and plays which they figure are familiar, in name at least, to most of the picture-goers of the country.

Belasco has been loth, recently, to have his stage successes picturized, the only play in late years which he has sold to the movies being "Polly with a Past," in which Ina Claire made her picture debut. About ten years ago Belasco assisted Jesse L. Lasky in the screen production of "The Girl of the Golden West."

The sum paid by the Warner Brothers for the picture rights to the three plays has not been divulged, but it is said to be among the highest ever offered for screen rights. According to present plans, none of the stage performers will be used in the film version.

CASINO SHOW FOR CENTURY

"Sally, Irene and Mary," which has been running at the Casino Theatre since September 4, is scheduled to be moved from there to the Century Theatre February 12. On that date Arthur Hammerstein's new musical show, "Wildflower," with Edith Day, is destined to take its place in the Casino. Prior to coming to New York the Hammerstein show will play several one-week stands.

"LAUGHING LADY" FOR CLEVE.

Arthur Hopkins is not going to take any chances in breaking in Ethel Barrymore cold in New York in "The Laughing Lady," which is now being readied for production. Hopkins, it is said, feels that a Barrymore production should not come into New York before the rough edges are worn off, so he will take the new Barrymore play to Cleveland, his home town, where he will present it at the Hanna Theatre for the week of February 5. The following week he will bring it to the Longacre, New York, where it will replace "Extra" which will occupy the house until the arrival of the Barrymore play.

Miss Barrymore closed her engagement in "Romeo and Juliet" at the Longacre last Saturday night, a week before it was intended to shut down to enable her to give her entire time to the rehearsals of "The Laughing Lady."

HAMPDEN GETS THE NATIONAL

Walter Hampden, delineator of Shakespearean roles, has leased the National Theatre for a period of one year, beginning August 1, 1923 from Walter Jordan, at a reported rental of \$100,000.

Although reticent in giving out the details of his plans, he admitted that for the year the theatre will be used exclusively for productions of the classic drama, in which he will star.

Hampden is now on tour offering a repertoire of Shakespearean and other classic dramas. He has been hailed as the greatest Hamlet of the present era and undoubtedly will include "Hamlet" in the list of productions he will make at the National.

NEW OWNERS FOR COURT

STEUBENVILLE, Ohio, Jan. 22.—Edward Hazlett, Wheeling, W. Va., capitalist, in association with George Shafer, local theatrical man, has completed a deal whereby a controlling interest was purchased by both men in the Board of Trade Corporation, thereby securing possession of the Board of Trade property which houses the Court Theatre. Mr. Shafer is lessee of the Herald Square Theatre here and is also reported to have an option on a site for a \$300,000 theatre.

The Court Theatre is to be remodeled and Shafer will be the new manager, according to information.

HERE IT IS!!

THE SONG THEY'RE ALL TALKING ABOUT

MY MOTHER'S LULLABY

BY BETTY GULICK—THE TEN YEAR OLD CHILD WONDER
INTRODUCED AND FEATURED IN VAUDEVILLE

BY JESS LIBONATI

THE WORLD'S GREATEST XYLOPHONIST

EXCLUSIVE COLUMBIA RECORDING ARTIST USING XYLOPHONE MADE BY J. C. DEAGAN.
IN THE PICTURE BETTY IS SINGING HER SONG TO JESS

SOONER
OR
LATER
YOU'LL BE
ASKED TO
SING OR PLAY

**"MY
MOTHER'S
ULLABY"**

WHY NOT
TRY IT
SOON?
THEN
YOU'LL
UNDERSTAND!



STORIES
AND
PICTURES
OF AUTHOR
AND SONG
APPEARING
IN
HUNDREDS
OF
NEWSPAPERS

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THEY ARE
COMING
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IN
EVERY WAY

P. S.—WONDERFUL NUMBER FOR SINGLES—DOUBLES—MALE—FEMALE.

P. S. 2—AN IDEAL MINSTREL BALLAD—A PERFECT FOX-TROT.

P. S. 3—GET YOUR COPY NOW AND STRENGTHEN YOUR ACT 50 PER CENT.

TRIANGLE MUSIC PUB. CO., Inc.

1658 BROADWAY

NEW YORK

Neal Kingsley is now doing the publicity work for Roseland.

Briggs French has been appointed general stage manager for Comstock & Gest.

Haverly and Mack are rehearsing a new dance act in which they will open shortly.

Dorothy Byington will open in Keith vaudeville shortly with a ballet dance offering.

M. A. Anderson is now managing the Orpheum Theatre, Oakland, succeeding Lew Newcomb.

Grace Leonard and Dolly St. John opened at Keith's Jersey City Theatre last week with a new act.

Sibylla Bowman, dancer, will have a prominent part in the forthcoming production "Take A Chance."

Princess Rajah, the dancer, has survived her recent operation and is recuperating at the French Hospital.

Sam Sidman has been added to the company to appear in support of Laurette Taylor in "Humoresque."

Foxhall Daingerfield has retired from the stage and is now writing dramatic criticisms for the Washington Post.

Henry Frey, formerly of the vaudeville team of Frey and Rogers, will be seen in a new act with Betty Jordon.

Horace Goldin, the illusionist, has recovered from his recent illness, and will shortly resume his vaudeville tour.

Anna Mae Belle is now appearing in Pittsburgh, where she is featured in a revue at one of the prominent hotels.

Mason and Shaw opened at Keith's, Syracuse, on Monday, for several weeks, which will keep them out of New York.

Suzanne Richmond will be featured in the new edition of "The Story Book Revue," to be produced by Harry Rogers.

Mabel Burrelle, late of the Sideshow, is the hostess at Bustanoby's Supper Club, which opened last Saturday evening.

Ford and Packard have been awarded a fourteen week tour of the Keith circuit and will open out of town this week.

Edward Colebrook has been engaged by James Shesgreen for a part in John Stapleton's new play, "The Green Scarab."

Estelle Winwood and Roland Young will have the leading roles in Edgar Selwyn's new play, "Anything Might Happen."

Al. Tyler, a former vaudeville performer, has been made assistant booker to Joe Eckl in the Reliance Vaudeville Exchange.

Dolly Lewis is to be featured in a new tabloid musical comedy, "Dolly of the Follies," now being prepared for vaudeville.

Rita Downs has left the Mae Desmond Players, a Philadelphia stock organization, and is rehearsing with a new production.

Lucille Watson will have one of the leads in the forthcoming production of "The Jilts," the Harvard prize play, by Phil Barry.

Ina Rorke left for the coast to engage in motion picture work. She was seen in New York with Ethel Barrymore in "Declasse."

ABOUT YOU! AND YOU!! AND YOU!!!

Alphonse Gellis, of Les Gellis, will be married today, January 24, in Des Moines to Josephine McDaniel, a non-professional.

Marian Wirth has just returned from a week in Pittsburgh and Richmond and is appearing this week in a cafe in Philadelphia.

Ward Perry, formerly of Long and Perry in vaudeville is now associated with Jerome H. Remick in their Chicago office.

Richard Carle, musical comedy comedian, will shortly be featured in a vaudeville revue destined for the Keith circuit.

Madge Stewart, formerly with "The Runaway Girls," is now being featured with "The Follytown Maids," playing southern time.

Earl Carroll has been laid low with the gripe for nearly two weeks. He has passed the crisis and is now on the road to recovery.

The Three Melvin brothers are making their first New York appearance in five years this week, opening at the Colonial Theatre.

Whitford Kane has collaborated with Jessie Trimble on a new play called "The Brook," which is to be produced in the early spring.

Frank Twombly, who has been appearing in stock for several seasons, is planning to invade vaudeville with a new dramatic playlet.

Eddie Foy and his family opened for four weeks' booking on the Orpheum circuit in Chicago on Sunday, Jan. 21st, at the State-Lake, Chicago.

Guy Harrington is playing leads with the stock company at the Colonial Theatre, Pittsfield, Mass. He opened last week in "The Bad Man."

Sessue Hayakawa closed in "Tiger Lily," last week after a short tryout out of town. The film star played in the vehicle for about three weeks.

Rea Martin, Harry Minturn, Joseph Sweeney and Raymond Von Sickle will appear in support of Margaret Anglin in her new play, "The Sea Woman."

Porter J. White will return to vaudeville in the near future in a new dramatic playlet, "The Odd Gentleman," written by his brother, Oliver White.

Flossie Campbell and Joe Morris opened Monday at Loew's State for a full week. Their Shubert vaudeville unit vehicle is laying off for the present.

Ada Mae Weeks, dancer and comedienne, now rehearsing in "Peaches," has become engaged to marry Lieut. Col. Wilson Potter, a wealthy clubman.

Conchita Piquer, the Spanish dancer who appeared with Eddie Cantor in "Make It Snappy," is being featured in the new floor show at the Monte Carlo.

Mary Haynes was forced to cancel part of her engagement at the Broadway Theatre because of a severe cold which she contracted early in the week.

Frank Neville, formerly a booking agent, is entering vaudeville with his wife, Ann Paulson, in a new act which George F. Moore has written for them.

Fina Manson has been signed to appear in a new revue being assembled by Harry Walker for a tour of the M. L. Kelley circuit of cabarets in Panama.

Louise Bowers, has recovered from a recent operation and will open shortly in Lew Cantor's "You'd Be Surprised" vaudeville unit playing the Loew circuit.

Paul Yocom and Elizabeth Brown, dancers, have been added to the cast of William Arnold's revue, "So This Is Broadway," at the Moulin Rouge, New York.

Walter Catlett was forced out of the cast of "Sally," in Chicago, the latter part of last week on account of illness. He resumed his role in the piece this week.

Frank Conlon, Clarence Handysides and Hale Norcross have been added to the second company of "The Fool," which is destined for Boston early next month.

Johnny Muldoon and Pearl Franklin opened for an engagement to last twenty weeks at the Bongiovanni's Hotel in Pittsburgh on Monday, January 22.

Joseph Miners, formerly of the Ona Munson act, is preparing a new singing and talking offering in which he will open shortly in vaudeville at a local house.

Lowell Sherman, appearing in "The Masked Woman," will be elevated to stardom by A. H. Woods next season in Edward Knoblock's new play, "The Divine Spark."

Herman Timberg's "Frolics of 1922," will be the first of the Shubert unit shows to repeat at the Central Theatre. The show is booked for next week at the house.

Matt O'Brien, agent and company for "Hamlet" at the Harris Theatre announces his engagement to Mae McGlinchy, non-professional of Cambridge, Mass.

Ralph W. Long has recuperated from an attack of pneumonia and is back at his desk as general manager for the Shuberts. It was his second attack within a year.

Dayton Stoddart, formerly press representative for George Tyler and Walter Hampden, has been appointed general press representative of the William A. Brady enterprises.

George Pearce, last seen with the Ryan Sisters in Keith vaudeville, has teamed up with Jack Russell, formerly of Russell and Devitt, in a new comedy and dance offering.

Mr. and Mrs. Jack Birman are the proud parents of a baby boy born in Buffalo on January 8. Birman is general booking manager of the National Vaudeville Exchange.

The John R. Van Arman Minstrels have been routed over the Keith circuit, and will give a complete vaudeville and minstrel show at some of the Keith southern theatres.

Ilonka Sheer, the sixteen-year-old dancer, who is hailed as the coming Pavlova, will make her debut at the Masque and Movie Ball at Terrace Garden on January 26.

Olive Hill and June Astor have reunited and will open shortly in Keith vaudeville with a new dance act in which they will be supported by one of Paul Specht's orchestras.

Hal Conway has resigned as head of the Broadway exploitation department of the Fox Film Corporation. Prior to joining the Fox staff Conway was press agent for the Orpheum Circuit.

Humphrey Bogart and Morgan Farley have been added to the cast of Rachel Crothers' new play, "Marry The Third," which is scheduled for immediate production by the Shuberts.

Lillebel, the Norwegian dancer, will portray the dancing role in "Peer Gynt." In private life her name is Madame Tancred Ibsen, the granddaughter-in-law to the playwright.

Maurice Cain is now managing the Yorkville Theatre on 86th street, the house playing burlesque since a week ago Monday. He comes direct from the Hurtig & Seamon home staff.

Wells Hawks, press representative for Sam H. Harris, left with the latter for Baltimore on Monday to attend the opening performance of "Ice Bound," Owen Davis' new play that evening.

Harry Clay Blaney, 2nd, son of Charles E. Blaney, has been placed in the box office of the Gotham Theatre, Brooklyn, which is operated as a dramatic stock theatre by the Blaneys.

Katherine Grant, featured dancer in Andre Sherri's Revue, left for Hollywood last Monday to appear in pictures with Pathé. Miss Grant was previously in pictures before taking up dancing.

Frank Hearn, was out of the cast of "Hamlet" for several days last week due to an attack of tonsilitis. An understudy appeared in the role until the youthful player resumed the part early this week.

Little Jerry and Gene Layman opened at Bath, England, on January 22, for a twenty-seven weeks' tour of England, following which they will go to Australia and return to the United States two years hence.

Bertee Beaumont, who was forced out of the cast of "The Gingham Girl" through illness, has fully recovered and has rejoined the show. Lucille Moore played the role during Miss Beaumont's enforced absence.

John MacFarlane and Mary Daniel opened last week with the Proctor Players at Hamanuse-Bleecker Hall, Albany. They succeeded Mary Ann Dentler and William Shelley in the leads of "The Bad Man."

Monckton Hoffe, who came here to witness the launching of Fay Bainter in his latest play, "The Lady Christlinda," has returned to England, to resume work on a new play which is to be done abroad at Easter time.

Eugene Walter, the playwright, who was seriously ill in Chicago for several weeks, returned to New York last week and will rest up for a month prior to resuming work on a new play which he was writing at the time he was taken ill.

Joseph K. Watson last week at the Keith 105th Street Theatre, Cleveland, was after the first show moved from the fourth position on the bill to that of next to closing. This is the fourth consecutive week that Watson has been moved to the late spot.

Guy Harrington closed his special five weeks' engagement with the Union Square Players, Pittsfield, Mass., last Saturday. During his stay with the resident company he appeared to advantage in Leo Carrillo's former role in a revival of "Lombardi, Ltd."

Ex-Senator Boylan, Assemblyman Burchell, Benny Leonard, Commissioner Hagen, Anita Stewart, Eleanor Fair, Doraldina and Morton Downey were special guests last week at various theatre parties given at the B. F. Keith's Colonial theatre on different nights.

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The natural successor
to their already famous
song hit.

Everyone that has
heard "Crying For
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songwriters have
another sensation
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Crying For You

Words and Music
by NED MILLER and CHESTER COHN
Writers of "Why Should I Cry Over You"

Moderato

My heart nev-er ached 'till you went a-way, And I nev-er
At night when the shad-ows be-gin to fall, I'm won-der-ing
shed an-y tears, Tho' we have been part-ed my
where you may be, And while you're a-way,
on - ly a 'day, It seems like man-y years.
heart seems to say, "Have you for-sa-ken me?"

Chorus molto expression

Cry-ing for you, cry-ing for you, Heart bro-ken
lone-some and blue. I can't dis-guise, my
tears or my sighs, My heart just cries "I love you!"
I trace your face 'most ev'-ry place, My arms em-
brace emp-ty spa-ces; I won-der who you're smil-ing
to, While I am cry-ing for you. you.

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5 SURGES

EVERY ONE A SURGE

THE "BIG BERTHA"

READY

DOWN IN

THE "GATTLING" GUN

AGGRAVATE

THE "FORTYTWO CENTIMETRE"

AIM

I GAVE YOU UP

MARVELLOUS DOVE

THE "LEWIS GUN"

I'LL BE IN MY

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THE "SEVENTYFIVE MILLIMETRE"

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ESHOOTS CAN'T MISS
MARYLAND
WAIN' PAPA (DON'T YOU TRY TO TWO-TIME ME)
UPST BEFORE YOU THREW ME DOWN
DOLE and EXCELLENT RECITATION

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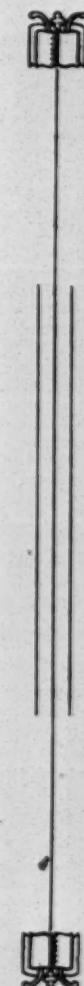
JAMES KESSEL
Superba Theatre Bldg.
Los Angeles, Calif.

PHILIP JULIUS
Hannah Hotel
Cleveland, Ohio

MORT HARRIS
Pantages Thea. Bldg.
San Francisco, Calif.

FRANK WATERSON
Globe Theatre Bldg.
Philadelphia, Pa.

BEN FIELDS
347 Fifth Avenue
Pittsburgh, Pa.



MELODY LANE

ORCHESTRA TUNES HAVE HURT SALES OF PUBLISHED MUSIC

Craze for Novelties to Supply Demand of Leaders for Numbers Responsible for Publication of Scores of Numbers That Are Unsuitable

The wild desire on the part of music publishers, writers, professional men, and in fact everyone connected with a popular music publishing establishment, to supply a number which would appeal to the leaders of the popular Broadway orchestras, is responsible for no small part of the slump in sales which during the past year hit the entire popular music publishing industry.

This is the statement made recently by a man well known in the music business and who has made a study of the industry for years. The orchestral craze which for months has swept the country has put the leaders of the successful organizations in a position far more important than that held by a vaudeville singing star, and the competition to get them to introduce and play new numbers has been far more keen than any work to secure a singer's services in the past.

This would be alright, but the orchestra leader, feeling his importance, has stepped in and made requests as to the type of composition he desired. He felt the big demand for novelty numbers, as well as original settings and attractive manner of presentation, and as a result thought of nothing in the music line except something different. He got what he requested, not only in the orchestral arrangement furnished him but in the type of composition as well, with the result that while he was able to furnish a program brimful of novelties and original melodies, he did not get tunes which the public appreciated sufficiently to carry in the mind and go

out and purchase.

The melodies were too tricky, the orchestrations so intricate that they failed to impress the average listener sufficiently to make him want to purchase the number and carry it home to play on his own piano, violin or whatever instrument he owned. They all sounded too difficult, and he, as a result, while pleased by their rendition in the hands of a clever organization did not leave the place with the idea of purchasing a copy. There is another angle to this, and that is the manner in which the leader played the numbers, some of which were very melodious. Many of the directors did almost everything in their power to disguise the simple melody of a ballad until the listener scarcely knew what it was, and when played by different organizations did not recognize it as the same tune.

The above opinion may, in the minds of some, be far-fetched, but those who are familiar with the popular orchestras and have heard the manner in which they render popular tunes, will readily see its strength.

A purchaser of a popular song is made by the impressing of the melody on his mind, anything which tends to remove this will injure the possibility of making of him a music buyer. The phonograph record is able to reproduce the trick playing of the orchestra, and the buyer, instead of going for a published song, turns to the record counter, knowing that he can never play the number in a way that compares with the orchestra.

MAURICE ABRAHAMS STARTS

Maurice Abrahams, Inc., opened its offices this week in the Hilton Building, at Forty-eighth street and Broadway. The new publishing house is spacious with several piano rooms, and the usual stock room band and orchestra and other departments well arranged.

For the present two songs have been released by the new house, one of them being a fox-trot number, "You Said Something When You Said Dixie," by Sidney Claire, Sam Landres and Cliff Friend.

The other song is entitled "When the Gold Turns to Gray, (You'll Be the Same Girl to Me)," by G. W. Eichert and Maurice Abrahams. The latter number is on the style of the old-time ballad.

George A. Friedman is general manager of the new organization and Harry Tenney is in charge of the professional department.

TURK AND ROBINSON SPLIT

Roy Turk and J. Russell Robinson have severed their songwriting partnership, and are collaborating with new team mates. Robinson at present is in vaudeville with Marion Harris.

In collaboration with Harry Akst, Roy Turk recently completed the songs for the new "Midnite Frolic of 1923" show at The Boardwalk. Turk and Robinson did the Boardwalk shows until the present one was written. Additional numbers will be written by Turk and Akst as a team.

BEATRICE EFROS MARRIES

Miss Beatrice Efros, of the Music Publishers' Protective Association staff, was married last week to Leander Levy, non-professional, as far as the music industry is concerned. For the present, Mrs. Levy will continue her duties at the M. P. P. A., where she has been a well-known figure for the past year.

VON TILZER SCHEDULES FILED

The Harry Von Tilzer Music Publishing Co. filed schedules in bankruptcy last week listing liabilities at \$35,863 and assets of \$3,962. The principal creditors listed were Robert Teller, Sons & Dorner, \$12,113; Ben Bornstein, \$3,000; Will Von Tilzer, \$1,000; F. J. Lawson Co., \$1,575; Variety, Inc., \$2,242.

RAPPE PLACES SONG

Erno Rappe, musical director at the Capitol Theatre, has written with Walter Hirsch, a new number for the Richmond-Robbins, Inc., Gold Seal Series of songs, entitled "When Love Comes Stealing." Rappe is playing the song this week at the Capitol.

M. P. P. A. APPLICATION

Beilin & Horowitz and the Maurice Abrahams Music Co., Inc., two new music houses, have made application for membership in the Music Publishers' Protective Association.

TOM LUCET WITH FISHER

Tom Lucet, formerly Boston manager for Shapiro, Bernstein & Co., and George Benett, songwriter, joined the professional department staff of Fred Fisher, Inc., last week.

BEN FIELDS ON TRIP

Ben Fields is now on the road for Waterson, Berlin & Snyder, and is at present making a sales trip through Pennsylvania and adjoining territory.

FEIBER WITH AGER CO.

Milt Feiber, formerly with Jack Mills, Inc., is now connected with Ager, Yellen & Bornstein, as a member of the professional department staff.

RICHMOND INCREASING STOCK

The Richmond Supply Corporation is enlarging its line of merchandise and, in addition to sheet music, is putting in a complete stock of phonograph supplies and accessories, as well as a brand of phonograph records retailing at popular prices, of which the organization will be the sole distributor.

Max Mayor, general manager of the jobbing house, said that the phonograph records to be carried exclusively by his house are now in process of being perfected to the highest possible degree, and will be ready in sufficient quantities in about a month.

Contrary to the opinion of most music men, Mr. Mayer also said that sheet music sales were on the increase as far as his organization was concerned. While he thought there was no particularly big hit on the market at present, there are a number of good songs, and instead of receiving a large order for one song, the same amount of music is ordered and several songs are included. "Three O'Clock in the Morning" is still the best selling waltz, according to Mr. Mayer, and "Toot, Toot, Tootsie, Goodbye," is also a great seller. Two days' receipts last week of the Richmond Supply Corporation exceeded that of any other two days during the past year and a half.

TRIANGLE IN BIG CAMPAIGN

One of the greatest publicity campaigns in the music publishing history is being put over by the Triangle Music Company in connection with the acquisition of ten year old Betty Gulick, as a staff writer, and her song "My Mother's Lullaby."

Newspapers throughout the country are running a picture and story of the youngest songwriter in the business, including the large Metropolitan dailies as well as the sheets in the rural districts. Last week, such syndicates as the Central News Agency which sends feature stuff to 600 papers in the Middle West, and others helped spread the picture and story of the new Triangle find. No less than six press clipping bureaus in different parts of the country are on the Triangle pay roll and every mail brings their clippings.

With this amount of unprecedented publicity for a song, Joe Davis, head of the Triangle Company believes that nothing can stop the number from becoming an unusual hit, especially with the aid of many singers who are anxious to sing the song written by the "girl."

MILLS SIGNS ORCHESTRA WRITERS

Jack Mills, Inc., has made agreements with four well-known pianists and orchestra men to take over all solos written by them for some time to come.

Ferde Grofe, pianist, and arranger for Paul Whiteman's Palais Royal Orchestra has already placed the first of a new series of solos with the publishing house. Arnold Johnson, musical director, whose orchestra recently opened at the Oriole Terrace, Detroit; Vincent Lopez and Frank Signorelli, of the Memphis Five, are all writing for the Mills organization.

PLAZA CLEARS UP OLD CASE

The Plaza Music Company, jobbers, who went into bankruptcy two years ago and settled for forty cents on the dollar, made the final payment last week on the balance of the company's debt.

According to the settlement terms, twenty cents on the dollar was paid to creditors at the time of being discharged from bankruptcy, and the remaining twenty cents on the dollar was to be paid two years later, which was last week.

LOTTMAN ON WESTERN TRIP

George D. Lottman, advertising manager for Jack Mills, Inc., is leaving the latter part of this week on a ten day trip to Chicago where he will exploit the Mills catalogue.

COMPOSERS TO CO-OPERATE

The Composers and Lyric Writer's League held a dinner last Friday evening at Keene's Chop House, and unanimously decided to lend every possible co-operation to publishers in the betterment of the industry, and further discussed the plans for a songwriter's home and clubhouse. Geoffrey O'Hara, president of the League, presided; Otto Motzan, Byron Gay and Silvio Hein gave their services also, and helped create a harmonious atmosphere.

Included in the plans discussed by the League members, for the erection of a club house to cost about \$100,000, are steps to be taken toward running a series of theatre benefit performances, the proceeds to go to the clubhouse fund. It was pointed out that the songwriters and composers have always come the front in aiding other benefit performances, and that it will be the first time that they in turn have ever requested the aid of allied theatrical people in responding to their assistance, etc.

It was decided, that in the future a meeting of the League members will be held every Wednesday evening at six o'clock at Keene's Chop House, for the purpose of bringing about a better understanding among the members and also for the further discussion of plans whereby the songwriters can co-operate and assist music publishers in bringing new life to the business.

NEW COPYRIGHT BILL UP

Congressman Davis, of Tennessee, has introduced a bill in the House of Representatives to amend the copyright law, "in order to permit the United States to enter the International Copyright Union." The bill was referred to the Committee of Patents, of which Congressman Davis is a member.

The bill introduced last week by Mr. Davis is the companion bill to the one recently introduced in the Senate by Senator Henry Cabot Lodge of Massachusetts. The fact that the bill has already been referred to committees by both houses, may mean that time will be saved by having it shortly referred to a joint committee. Apparently much strong influence is being brought to bear in order to have the bill passed, which would give American writers and composers equal copyright protection in practically every country in the world, simultaneously with the protection received at Washington.

HILLE OUT OF REMICK'S

Otto Hille severed his connection in the band and orchestra department of Jerome H. Remick & Co. on Saturday and is now in charge of the B. & O. department for Ager, Yellen & Bornstein.

Mr. Hille was with Remick's for the past eight years and is known and well liked by most every worthwhile musical director in and around New York, and has a reputation in the trade as a conscientious worker. In associating himself with a growing concern, Hille believes that he himself has an opportunity to grow, also, and accomplish more. Many friends are dropping in to wish him success.

EMMA CARUS—MUSIC PUBLISHER

Emma Carus, vaudeville headliner, in addition to her stage work is in business, and is the head of the Carpold Company, a music publishing concern with offices at No. 1229 Park avenue, New York. The first song releases of the new company are "Has Anybody Seen My Cat," and "Is It a Sin" (My Loving You).

ACT MAKING RECORDS

Crafts and Haley, in vaudeville, are now recording for the Cameo Record Corporation, and their first releases will be on the March Cameo list. The team made vocal numbers of "Down in Maryland" and "Lovelight in Your Eyes."

January 24, 1923

THE NEW YORK CLIPPER

21

BURLESQUE**MUTUAL PLAYS
PENN ONE
NIGHTERS****BUSINESS REPORTED GOOD**

The Penn One Nighters on the Mutual Circuit played last week by "Hello Jake Fields" was a success. The show played to big business and made money. The route has been changed for this week, the "Monte Carlo Girls" playing the following towns: Monday, Allentown; Tuesday, Easton; Wednesday, Cumberland; Thursday, Hagerstown; Friday, Altoona, and Saturday, Wheeling. This route will remain the same next week with the "Mischief Makers."

Commencing the week of February 5 the route will run as follows: the "Jazz Time Revue" playing Monday, Allentown; Tuesday, Hagerstown; Wednesday, Cumberland; Thursday, Altoona; Friday and Saturday, Wheeling. This route it is expected will remain the rest of the season.

As stated in last week's CLIPPER two hundred and fifty dollars of the railroad fare will be paid by the circuit. This fare to be paid on the last jump. It will make no difference whether the fare amounts to that much or not, it will be allowed the show owner. It is paid by Billy Vail in Cleveland.

Fred Follette has been engaged to do the advance work for the one nighters. He did it last week for the "Monte Carlo Girls" and this week for the "Mischief Makers," the company paying his salary and expenses. It is expected that he will do the same work for all the shows.

The Mutual Circuit announced last week the new titles of the shows, as they start to repeat. Several of the shows have already started working under their new titles. The "Follies and Scandals" is on its third week under the new title "Town Follies." "Pepper Pots" is also working in its third week under the new title "Kuddlin Kittens." "Heads Up," is starting this week under the title of "Step Along."

The Mannheim and Vail shows will not have new titles but will bill their shows as the second edition of the former show. Starting February 5 the shows will be named as follows: "Jazz Babies," "Jingle Belles," "Georgia Peaches," "Jersey Lilies," "Playmates," "Girls From Reno," "Broadway Belles," "Miss New York Jr.," "Kandy Kids," "French Models," "London Gaiety Girls" and "Midnight Maidens."

The following week "Smiles and Kisses" will be known as "Sweet Bay-Bees" and "Lid Lifters" as "Flappers of 1923."

March 5 Harry "Hello Jake" Fields show will be renamed, but the new title has not been sent in as yet.

March 12 "Mischief Makers," not named as yet, will be renamed. March 19, the "Monte Carlo Girls" will be called "Rosey Posey Girls" and April 2, the "Runaway Girls" will be called "Cabaret Girls." The "Jazz Time Revue" will be called "Jazz Time Revue Second Edition." The week of January 29 "Laughin Thru" will be called "Laughin Thru Second Edition" and the "Band Box Revue" will be called "Band Box Revue Second Edition."

LYNN CANTOR GETS DIVORCE

Charlie Wesson, straight man of the "Big Jamboree," and Lynn Cantor were divorced, according to a decision given in Paterson on June 2.

SIXTH YEAR FOR LEON

When George Leon starts next season with the "Maids of America," it will be his sixth year under the same management.

FINE CAST FOR "JAZZ BABIES"

When the "Jazz Babies" opens next week at the Olympic, New York, it will have one of the best casts on the Mutual Circuit. The new people joining the show are Babette, for many seasons featured on the Columbia Circuit; Rose Allen and Bert Goodman, also Scotty Friedell, Art Snow, Arthur Powers and Irene Perry, who remain with the show. Ernie Mack, who closes with "Town Follies" Saturday night in Newark, joins this show the following week, working opposite Friedell. He replaces Art Snow.

Andy White, Caroline Ross and Dora Davis close with the "Jazz Babies" in Bridgeport Saturday night. They are joining a small "tab" playing outside Boston.

BURLESQUE OUT OF HAYMARKET

CHICAGO, Jan. 20.—All employees of the Haymarket Theatre were given their notice to close to take effect Jan. 27. The house has been playing stock burlesque under the direction of Irons and Clamadge who will turn it over to the silent drama. The Haymarket was once an important house on the American Wheel, it later played vaudeville then into its present policy of stock burlesque.

BABY GIRL AT McNALLY'S

CLEVELAND, O., Jan. 17.—A seven pound baby girl arrived at the home of Mr. and Mrs. Charles McNally here early Monday morning. The latest reports are that mother McNally and daughter McNally are doing great. Charlie McNally, known as "Tramp" McNally is featured with Billy Vails "Jazz Time Revue" this season.

JAMES COOPER ILL

James E. Cooper, well known burlesque show owner, has been confined to his home in New York the past few days. He has had a very heavy cold and took to bed last Friday. From reports Monday his condition was much improved and it is expected that he would be able to get out the latter part of the week.

WATSON ON FLYING TRIP

Billy "Beef Trust" Watson made a flying trip to Paterson from Cincinnati last week, during the lay-off of his show. While in Paterson he signed several leases for his new store and office building. He left New York Friday evening on the St. Louis Flyer for the opening at the Gayety, St. Louis, Sunday.

FOX TO STAY WITH SHOW

ROCHESTER, N. Y., Jan. 19.—Eddie "Bozo" Fox who announced several weeks ago that he intended to close with Jimmy Coopers "Beauty Revue" in this city, has withdrawn his notice and will remain with the show.

JACK VISITS HIS FATHER

Little Jack Gerard Green and his mother came up to New York to visit father, Sam Green, with Barney Gerard's "Follies of the Day," while the show was at the Columbia. They left for home in Washington last week.

INEZ CLOSES WITH SHOW

Inez, a European dancer who opened with Jack Reid's "Record Breakers" at the Yorkville last Monday, closed with the show after the fourth performance.

SIGN FOR TWO YEARS

Don Trent and Blanch Burnett have signed contracts for two years more, commencing next season, with J. Herbert Mack.

KANE WITH "BABY BEARS"

Jack Kane opens with the "Baby Bears" this week in Albany in place of Irish Billy Lewis.

**COL. TO TAKE UP
"SUBWAY GIRL"
TROUBLE****MEETING TO BE HELD THIS WEEK****"LET'S GO" AT THE
COLUMBIA IS A
NOVELTY SHOW**

A real novelty show in more ways than one is Fred Clark's "Let's Go." In the first place the show runs along with but one comedian, a very unusual thing these days in burlesque, and when we say runs along, we mean that this comedian with the assistance of the straight man kept the comedy part of the programme at a high state of laughing at all times. Then the numbers were staged in a novel manner so much different than those we see so often.

The scenery and costumes are novel and class, in fact the entire production is nothing but class and novelties from the beginning to the end.

The words and music were written by Elsie Greenwood, the book by Allen Spencer Tenny, the numbers were staged by Fred Clark and the entire show was staged under his direction.

Marty Collins and Jack Pillard are the features in "Let's Go." Well do we remember these two boys but a short time ago, one on the American Circuit, splitting the comedy with another comedian, and the other but a bit man on the Columbia Circuit. Today they are featured and well do they deserve. Collins is a comedian and one of the most amusing fellows in burlesque. He is not alone a real funny man, but he is a dancer, an acrobat and above all a fine musician. A sample of this was given in his specialty in the latter part of the first act. Pillard has developed into one of the best straight men in this branch of show business. It is due to his clever way of "feeding" that Collins stands out as well as he does. Pillard is a neat, classy looking chap, clean cut, a dandy dresser and makes a fine appearance. He is a great talker and his flow of language is excellent. These two boys work wonderful together and have made a big name for themselves as a team.

Jack Cameron does comedy characters in the first part of the first act and he handles them well. He works straight after that. Cameron is a dancer, can talk and put a number over. He displays a dandy wardrobe of clothes.

Bud Purcell, Ray Yearwood and Fred Holmes have small parts which they take care of, they however shine in their singing specialty.

Of the women Julia Gifford stands by herself. Miss Gifford, a musical comedy type of prima donna, a most attractive blonde with a pretty face and form, is an asset to the show. Miss Gifford has several good numbers and she renders them with excellent taste. Her voice is better than most we hear at the Columbia and she has a most pleasing personality. Her gowns are very beautiful.

Gladys Kern is the ingenue. Miss Kern sings several numbers and gets them over. She looks well in tights and her wardrobe is very pretty.

Clark has eighteen pretty and shapely girls who seem to enjoy their work. They dance and sing as if it were a pleasure. They are costumed with rare taste.

Collins and Pillard make their entrance from the front of the house. After a cross fire line of talk which gets the audience in fine humor, they go on the stage. In the first scene Cameron as a property man, works up some comedy situations, before Collins and Pillard are seen.

In one, Collins and Pillard as the "Wise Guy and the Fool," offer a singing and talking specialty that goes very well. They then go into a comedy scene with Miss Gifford and Miss Genese. A dancing specialty by the eighteen chorus girls was well worth the applause that rewarded their efforts.

The "Doctor's Office," a comedy scene, offered plenty of opportunities for Collins and Pillard for laughs and they accepted all. Miss Gifford was also in this scene, in a small part. The scene went over big.

Miss Kern and the girls in a Spanish number was well received and it went over very nicely.

The "Broadcasting Station" scene was well staged and nicely carried out. The Six Foot Three in the station sing one number. Miss Gifford is shown in a circle in the drop at the other side of the stage on the receiving end. The scene went over big, it is a novelty.

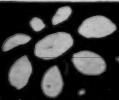
Petite Mabel, a cute little mite of a girl, sang a number in one like an old timer and received a big hand at the finish of her act.

Cameron in his specialty sang two numbers and finished with an eccentric and acrobatic dance that brought forth a big round of applause.

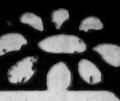
Miss Gifford followed singing "Gia Nina Mia," a high class number which she rendered beautifully. It was appreciated by the audience.

Collins with the assistance of Pillard, tied the show all up in knots with his musical specialty. Collins played the cornet first and proved himself an artist with the instrument. Seldom have we heard it played any better. He later played the clarinet and handled this instrument in fine form. Pillard helped to work the specialty up. They went so big that the audience would not let

(Continued on page 27)



"You can't go wrong
With any FEIST song"



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BIG SONG HIT

COAL BLACK MAMMY

A SENSATION WHEREVER SUNG

A REAL NOVELTY BLUES WITH A SINGABLE LYRIC

YOU'VE GOT TO SEE MAMMA EVERY NIGHT

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By BILLY ROSE and CON CONRAD

A Smashing Song Hit. Get it Now!

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GOO-BYE**

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

A REAL BALLAD. GREAT HARMONY SONG!

**IN A CORNER OF THE
WORLD ALL OUR OWN**

By JESSE CRAWFORD and GUS KAHN

JUST RELEASED. GET IT NOW!

ALL MUDDLED UP

A Snappy Syncopated Song For Fox Trotters

Words and music by PERCY WENRICH

CIRCUS

BIG SPECTACLE FOR CIRCUS

The Ringling Bros. and Barnum & Bailey Combined Shows will have for the coming season the most beautiful-dressed spectacle ever presented. The costumes for the people, horses and elephants, which are being made by the Brooks-Mathieu Company, of New York, will cost a good-sized fortune. The elephant blankets, of which there are several, run into several thousands of dollars.

ADAMS WITH PATTERSON SHOW

E. W. Adams, ticket seller on the Gollmar Brothers' Circus last season, has signed with the Patterson Trained Wild Animal Circus for the coming season and will report to Paola, Kansas, when the call is issued. He is patiently awaiting the blue birds to sing and Spring to arrive. Mr. Adams was with the Al G. Barnes Trained Wild Animal Circus, season of 1921.

GENTRY SHOW FOR SALE

Two well-known eastern showmen, not heretofore connected with the circus business, are figuring on buying the Gentry Bros.' Circus, which was to have been sold under court orders at Houston, Tex., last week. The above parties have had the sale postponed until the first part of this week, to give them time to get to Houston to look over the property.

YANKEE ROBINSON SHOW

Frank Garvin and Buster Cronin will take out this coming season the Yankee Robinson Show with fifteen cars. Both Messrs. Garvin and Cronin are well known circus men, having been with the Muggivan-Ballard-Bowers interest for a number of years.

SPARKS SHOW LEOPARD SHOT

A leopard had to be shot at the winter quarters of the Sparks Circus Central City Park, Macon, Ga., when it had attacked the trainer during a rehearsal of a mixed group act. There were several small children watching the performance and the leopard was about to escape.

AL FLOSSO SIGNS

Al Flosso, last season with side show on the Walter L. Main Circus and formerly with the Al G. Barnes Trained Wild Animal Circus, has signed for the coming season with Sam Gumpert's Dreamland Circus Side Show at Coney Island, N. Y.

CIRCUS ACTS IN VAUDEVILLE

On the bill at Moss Franklin Theatre, New York, this week, are Madame Miachua, the Brazilian Wire Walker, and Josephsen Icelanders. Both of these acts were with the Walter L. Main Circus.

DOWNIE IN WINTER QUARTERS

Andrew Downie passed through New York this week on his way to Winter quarters with his troupe of trained elephants.

HASSEN TO MANAGE INDOOR

Tom Hassen, of Wirth, Blumfield & Co., will take charge of several Indoor Circuses the firm are putting on in different parts of the country.

3 WALTERS IN VAUDEVILLE

The Three Walters, last year with the Sparks Circus, opened on the Loew time at the Grand Theatre, Atlanta, Ga., on January 8.

LEOPARD ACT AT CIRCO SAENZ

Madame Pauline, with her Big Leopard Act, is one of the sensation acts with the Gran Circo Saenz now playing Costa Rica.

BECKWITH ACT A HIT

Walter Beckwith, the lion tamer, wrote his agent, Charles L. Sasse, from Circo Canarias, Cuba, as follows: "We opened last night, packed them and made them howl. Every act great and Borrel tickled and congratulated all of us and he has without a doubt the best show on the island. I arrived Wednesday, left that night and opened next day. We move to a new stand tonight, don't know just where, so write care of Circo Canarias Placetas, Regards from Clarks, Barnards and all of us. Always sincerely (signed), Walter Beckwith."

OLD TIME CIRCUSES

J. S. Morrisey, an old-time showman, writes from his home, 709 Fisher street, Plana, Ill.: "Circuses that I knew—Rodgers, Sands & Nathans, Jo. Pentland, Jim Myers, G. F. Bailey, John O'Brien, John Robinson, Adam Forepaugh, Yankee Robinson, W. W. Cole, James Melville, Coup & Costello, Geo. De Haven, Antoni Bros., Van Amburg, W. Lake, Cooper & Whithy, Sells-Floto, Ringling Bros., Barnum & Bailey, L. B. Lent, Ben Wallace, Dan Rice, Howe's London."

KINSEL IN NEW YORK

Merrill Kinsel, of the John W. Moore Indoor Circus, is in New York accompanied by Mrs. Kinsel, on business for the show. Mr. Kinsel reports that business at Springfield, Mass., where the circus is now playing, is very good. The next few stands are as follows: Richmond, Va., Roanoke, Va., Baltimore, Md., with more to follow.

HERRON TO HAVE THREE

Jimmie Herron, treasurer of the Walter L. Main Circus, will have two and possibly three annex shows with the outfit this coming season and they will be under the direction of Mrs. Jimmie Herron, who has managed the same for the past several seasons.

DEGNON "HITCHY-KOO" MANAGER

George Degnon, well known circus agent, has contracted to handle the advance for Raymond Hitchcock's "Hitchy-Koo" under management of the Bohemians, Inc. Al. Jones and Morris Green, managing directors.

BOXING MIDGETS IN NEW YORK

King and Prince, the Boxing Midgets, last season with Wagner Bros. Circus Side Show, Coney Island, N. Y., are laying off at their home in New York and have not as yet signed up for the coming season.

ORVILLE IN NEW YORK

Charles L. Orville, of Orville & Frank, is in New York on a short vacation and will return shortly to Fort Worth, Texas, where he was with the Morton's Shrine Circus as one of the feature acts.

SHRINE CIRCUS FOR DETROIT

The Shrine Circus of Utica, N. Y., will be put on by the Detroit Indoor Circus Company during the week of January 22 at the State Armory building.

BALLINGER IN NEW YORK

T. W. Ballinger, general agent of Sparks' Circus, spent a few days in New York on business. Mr. Ballinger was registered at the Claridge Hotel.

MAC DONALD IN NEW YORK

W. D. MacDonald, an old-time circus man, is in New York on business. He is at present making his home in Cleveland, Ohio.

OUTDOOR EXPOSITIONS

DETROIT WINTER GARDEN OPEN

DETROIT, Jan. 6.—The Winter Garden, newest amusement enterprise, opened its doors to the public last week. The location is at the corner of Forest avenue and Hastings street, a brick building about fifty by three hundred feet formerly occupied by a cigar factory being used, together with a new building the same size erected alongside of the old structure especially for the Winter Garden.

The attractions consist of the usual fun house stunts, a very beautiful dance floor, Aments' Monkey Circus and magical show and Wade & May's carouselle. There are about ten concession stands comprising various games and a very pretentious refreshment stand.

A fifty cent admission is charged with everything free on the inside except the concessions. Even the dance floor is free, which is a decided innovation in this part of the country and should go a long ways towards making the enterprise a success.

The Garden is under the direction of Leo J. Rogers, with Tate and McNew in charge of concession.

FRANK WEST SHOW STAFF

Frank West, of the Frank West Shows, announces the following staff for the coming season: Frank West, general manager; Maxwell Kane, business manager; D. H. Stanley, general agent; Mrs. Frank West, treasurer; Willie Jones, secretary; Red Schultz, lot superintendent, and Joe Moore, trainmaster. Mr. West has purchased from the Hackney Wagon Works, Wilson, N. C., five new special wagons, including one for his new Newark Calliope, which he just purchased. Mr. West has several wagons built by the above company and claims they are without a doubt one of the best built wagons for show purposes. The show is loaded on their special train of fifteen cars and will open the coming season about April 1.

POWELL GETS LONG SENTENCE

Charles M. Powell, who killed "Honest John" Brunen, circus owner, was sentenced to serve from twenty to thirty years in prison last Wednesday by Justice Kalisch at Mount Holly, N. J. The murder was committed in Brunen's home in Riverside, N. J., on March 10 last. Powell escaped the extreme penalty of his crime in consideration for the assistance he had rendered the prosecution in convicting Harry C. Mohr, brother-in-law of the deceased, who, according to Powell, instigated the murder. Mohr was sentenced to life imprisonment.

JONES SHOWS FOR TORONTO

The Johnny J. Jones Exhibitions Shows were awarded the contract for the Toronto Exhibition last Friday. There was four shows bidding for the big Canada Exhibitions, viz: Johnny J. Jones Exhibition Shows, Rubin & Cherry Shows, T. A. Wolf Shows and Con. T. Kennedy Shows.

GILL IN NEW YORK

T. L. Gill, well known showman, was in New York a few days last week. Mr. Gill has contracted several New England parks for his Troupe of Caterpillar Rides. Revere Beach, Boston, is included.

M. J. RILEY IN WEST

Matthew J. Riley, of the Matthew J. Riley Shows, has taken a trip West on business. Mr. Riley will attend some Fair meeting which on his tour.

WOLFFE SPEEDWAY IN MIAMI

W. H. Wolffe has taken Lew Walker's Monkey Speedway from Havana Park, Cuba, to Miami, Fla., for the coming celebration.

NORTHWESTERN SHOWS

NOW BOOKING CONCESSIONS FOR NEXT SEASON; OPENING DATE, MAY 5TH.
F. L. FLACK, MANAGER, 38 EAST WOODBRIDGE ST., DETROIT, MICH.

GEORGE FAIRLY A SUICIDE

A letter received by Felix Blei, of the Knickerbocker Shows, from Morris Miller, manager of the Miller Bros. Shows, states that George W. Fairly, who had the Philippine Midgets, jumped overboard from the boat on his way from Mobile, Ala., to Pensacola, Fla. His body has not yet been recovered. Fairly left a letter for Mr. Miller stating that he lost all his money in oil stocks and that he left what money he owed to the Midgets in a bank at Mobile, Ala. Morris Miller is now in Mobile to straighten out the affairs for the estate.

MARCAS TO BE MANAGER

C. W. (Billy) Marcos has signed as general agent of Brown & Dyer Shows and Trained Wild Animal Exposition. Mr. Marcos will have a new idea for the advance work on the above show. He is in New York on his way west, having been with the show which is playing a Winter engagement at Luna Park, Miami, Fla. At the Winter quarters in Fitzgerald, Ga., a force of workmen and artists are kept busy getting things in first class shape for their coming tour.

METZ BACK FROM HAYTI

Mr. and Mrs. Teddy Metz and party that went down to Hayti the first part of November have returned to the States and will spend the balance of the winter at their home at Paterson, N. J. Leo Bistany, who was one of the party, remained at Hayti to attend to some business. Mr. Metz is not yet ready to announce his plans for the coming season.

KRAUSE IN SAN JUAN

Bennie Krause, of the Krause Greater Shows, sailed January 12 for San Juan, P. I., with his rides and shows, and will tour the Island after playing an engagement at San Juan and will return to the States about April 1. Mr. Krause booked Bennie Beckwith's Caterpillar Ride to open with him on his return.

PARKS TO BE IMPROVED

Eddie O'Brien, manager of Old Merrimac Park, between Lawrence and Lowell, Mass., reports a very good business last season and that the parks, when they open the coming season, will be greatly improved and that several new rides will be installed, including a large coaster ride.

BERT EARL IN EUROPE

Bert Earl and his wife will return the latter part of January from an extensive European trip looking for midgets and other novelties for his different interests. Besides his concession business, he has purchased several of the new caterpillar rides to be placed in parks, etc.

BARTELS AT COLUMBIA PARK

The William Bartels Co., well-known animal dealers of New York, will again have for the third season The Zoo at Columbia Park, Jersey City, N. J. And in addition this year will have a big Trained Wild Animal Exhibition.

BERNARDI SHOW FOR SALE

Walter S. Keown, attorney for the estate of Mary Bernardi, is offering for sale the Bernardi Shows, formerly the Francis Ferari and Mighty Doris Combined Shows. The show is wintering on the Fair Grounds at Petersburg, Va.

\$1,000.00 REWARD

To Concession Operators, Wheelmen, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, O.

LOOK — SHOWMEN — LOOK

20TH CENTURY SENSATIONAL ATTRACTION

THE BIGGEST MONEY GETTER FOR ANY INDOOR OR OUTDOOR EXHIBITION--ONCE SEEN ALWAYS TALKED ABOUT

AN ATTRACTION THAT DRAWS THE CROWD AND AMAZES ALL. NO PEOPLE TO CARRY—

NO EXPENSE TO OPERATE.

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The Animated Miniature Theatre Corporation, 535 Fifth Avenue, New York

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IMP.PAT. APPLIED FOR
TRADE MARK REG.**REMODELING PARK**

The Carsonia Park at Reading, Pa., will be completely remodeled for the coming season at great expense. Business the past season was very good.

STORE SHOW IN BROOKLYN

Ben Prigoff, concessioner, has a store show in Brooklyn and is doing nicely. Mr. Prigoff had all the concessions in Capital Park at Hartford, Conn., last season.

UNITED SHOW MANAGER IN N. Y.

Sam Solomon, manager of Sol's United Shows, Chicago, Ill., was in New York for a few days last week on business.

MID-WINTER WHIRL AT UTICA

Merchants' Exposition and Mid-Winter Whirl was held at the State Armory, Utica, N. Y., January 8 to 13, for the benefit of the United Spanish War Veterans, Veterans of Foreign Wars and Andrean Post, American Legion, Contest, program and publicity was handled by Harry Row of New York City, N. Y. Program was as follows: Atino and Prince, Hazelle and Redfield, Musical Quartette, Rose and Frederick, Juvenile Follies Criterion Comedy Trio, Hasting and Wright, and Al-freno. Produced under personal direction of J. W. Boyd & Associates of New York City.

VIRGINIA FAIRS MEETING

The Virginia Fairs meeting was held in the Murphy Hotel, Richmond, Va., January 15 and 16. The following officers were elected: President, H. B. Watkins of Danville, Va.; vice-president, Thomas B. McCabe of Covington; second vice-president, V. P. Howard of Fredericksburg; third vice-president, McClung of Lexington; fourth vice-president, Lem P. Jordan of Suffolk, and secretary, C. B. Ralston of Staunton.

Practically all the Virginia Fairs were represented by their secretaries and therefore was made a very successful meeting. The following exposition shows were represented: Frank West and D. H. Stanley, general agent Frank West Shows; Irvin Pollock and Duke Golden, general agent World at Home Shows; Robert A. (Whitney) Josselyn, general agent Greater Sheesley Shows; Lew Dufour, Lew Dufour Shows; Harry Ramish of Keystone Exposition Shows; Al Holstein, general agent Geo. L. Dobyns Shows; Matthew J. Riley of Matthew J. Riley Shows; Billy Clark of Billy Clark's Broadway Shows; Harry Bentham and George Baldwin, Bernardi Shows; H. H. Payne and Jack Lyle; George Hamid and Tom Hasson of Wirth, Blumenfeld & Co.; Barney Demarest, George Jackson and John Sepico of International Fireworks; Frank Melville. At the banquet given at the Murphy Hotel Tom Hasson was requested to speak on the relations of Fairs and Expositions.

GRIFFIN TO TAKE OUT SHOW

H. H. Griffin, who has been connected with Harry Hall of the California Shows for several seasons, will take his own Expositions Shows this coming season. Mr. Griffin has an entire new idea for his proposition.

MRS. GLICK IN HOSPITAL

Mrs. William Glick was taken seriously ill at her hotel apartments in New York last week and moved to the Post-Graduate Hospital, and the latest report is that she is rapidly recovering, under the best of care.

When in New York Don't Fail to Visit

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WEST SHOWS
On account of buying all new tops for the coming season, I have
FOR SALE

One 50-foot Round Top, fair condition; price, \$100.00. One 45-foot Round Top, A-1 shape; price, \$75.00. One 30x40 Top, excellent shape; price, \$150.00. One 20x40 Top, splendid condition; price, \$200.00. Also have the best Motorodrome and Silodrome ever built, with two motorcycles. Price, Drome and Wheels, \$600.00. One Wurlitzer Cylinder Organ, playing condition; price, \$100.00. All the above property for immediate delivery. P. O. B. Tarboro, N. C. Terms: Spot cash.

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CIMOCTHE
STUTTERING
HIT OF
TEMPTATIONS
1922NOW TOURING
WITH
HARRY FIELDS'
HELLO JAKE
GIRLSSOUBRETTE?
INGENUE??
PRIMA DONNA??
WHAT AM I???INGENUE
LEADS
DOING
SPECIALTY ALSODOING
SPECIALTY
AND
PLAYING
PARTSPRODUCING
STRAIGHT
MANSINGING AND ACROBATIC
DANCING JUVENILE
DOING SPECIALTY

Open for Offers for Next Season

PRINCIPAL
COMEDIAN
DOING
DUTCHFeatured with
"Hello Good Times"
Personal
Direction
JOHN G. JERMONFirst season
in burlesque
late with
Fanchon and Marco
ShowSMALLEST
PRIMA DONNA
IN BURLESQUE

GLAD TO GET BACK AGAIN

OPEN FOR OFFERS
SEASON 1922-1924ERNIE MACK
JOE YULEWORKING?
YES
WITH
TOWN
FOLLIESSIGNED FOR
THREE YEARS
MY SUCCESS DUE
TO DON CLARKWATCH US GROW
DOING OUR
DANCING
SPECIALTYJOHNNY WALSH AND TAYE CHARLIE
Characters and Juveniles

"Patsy"

LOUISE WRIGHT

PEACHES PONTON

SEE ME
AND JUDGE
FOR YOURSELFIN "HELLO,
GOOD TIMES"WITH
LAUGHIN'
THRUBERT NICK LOU
MARKS, VITALE and MARKSWITH
AL
REEVES
SHOW

AL GOLDEN

Jack STAIB and BARTLETT Ethel

Singing and Dancing Soubrette
ALSO NUMBER PRODUCER
JAZZ TIME REVUE

TOMMY BURNS

WITH
TOM
SULLIVAN'S
MONTE
CARLO GIRLS

NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mama," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

PHYLLIS CARSETH

Youngest
Prima Donna
in burlesque with
Julie Michael
Runaway Girls

BETTY WEBER

WITH
JACK REID'S
RECORD BREAKERS
COLUMBIA CIRCUIT

NATE BUSBY

PERMANENT ADDRESS,
1837 W. MARKET ST.
LIMA, OHIO

GEORGE PUGET

STRAIGHT and PRODUCER with "Monte Carlo Girls"

BURTON CARR

THE INTERNATIONAL
TENORCOMPOSER OF "YOU WILL COME BACK TO ME"
"SEGUED" FROM JACK REID'S,
SHUBERT UNIT TO JACK REID'S
RECORD BREAKERS COLUMBIA
CIRCUITDirection
RUFUS LE MAIRE

JIMMIE ELLIOTT

STRAIGHT MAN ON HIS TOES ALL THE TIME LID LIFTERS

Read "The Clipper" Letter List

EMMA KOHLER

PRIMA DONNA LID LIFTERS

WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With "Rockets."

CHAS. (Red) MARSHALL

ECCENTRIC BOOB—"GOOD"

WITH MOE MESSING'S "KUDDLING KITTENS"

BETTY ABBOTT

"LAUGHIN' THRU 1922"

MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S, "BROADWAY FLAPPERS"

January 24, 1923

THE NEW YORK CLIPPER

27

MARTY
Collins and JACK
 THE WISE GUY AND THE FOOL
 With "Let's Go"
Are They—Did They—Will They
 This Week—COLUMBIA THEATRE

NEXT WEEK, CASINO, BROOKLYN

JACK REID'S
 RECORD BREAKERS
 GET GOOD START

Jack Reid's Record Breakers, which company was selected to open the Yorkville Theatre as a Columbia Wheel House, gave a remarkably smooth performance, considering the fact that it was organized at short notice, after Mr. Reid had closed his Shubert Unit.

"All in Fun" is the title of the burlesque in two acts. Jack Reid appears in two characters: First as the "Tad," and later as the "Information Kid," who changes by way of a little "snif" from a dejected-looking derelict into a bright and peppy wise guy, with a ready flow of language. In both characters, Mr. Reid displays his artistic attention to detail, which marks every one of his performances.

Ella Gilbert has returned for another whirl, and in the specialty with Mr. Reid she welcomes her spouse, returning from a night out with the boys, in vigorous manner and certainly mauls him. His attempts to retaliate were most amusing.

Elsie Vokes appears to advantage in numbers and bits, also with Alfred Latell in "The Girl and the Pup," which is a great attraction for burlesque, and Mr. Latell was rewarded with ample applause when he removed the doghead at the finish. Miss Vokes is a spirited and attractive performer and shines in everything she does.

Betty Weber is another acquisition and appeared to advantage in the "Games" number assisted by six ponies; in a trio selection, with dance, and in a good finale. With more opportunity, which will undoubtedly be provided for her as the show develops, this "littlest" soubrette should make good in clever style.

Emily Keller is a showy ingenue of good form and manners, and the tasks assigned to her were disposed of to the entire satisfaction of the audience, who showed their approval.

The Six Romas, a versatile combination of acrobats, comedians, singers and dancers, were placed well throughout the show, and their Arab tumbling was a riot, especially a most startling sideways somersault shown repeatedly by George Wong, who also appeared in a fine dancing specialty.

Burton Carr, tenor singer, sang his own composition, "You Will Come Back to Me," with good effect. He also appeared as the police-

man in the gas-station scene, in which Reid drives on in a comic automobile, for a good line of conversation.

Edward Clark, well-known Italian dialect comedian, had some good scenes with Mr. Reid, who tries to explain things, also with Tony Boots for a talk about the income tax.

Billy Coombs appeared in blackface, with a good laughing result, Wm. Beattie portrayed a Chinaman in the second act, and Roland Picard contributed a "Frisco" dance.

The chorus includes eighteen attractive workers, and the costuming of the show deserves special mention.

KUDDLIN' KITTENS,
 AT THE STAR HAS
 VERY GOOD CAST

Moe Messing's new show at the Star last week with the same cast, with one exception, as was there earlier in the season, moved along very well; there are still several spots that need polishing a bit, but there is no doubt with the cast Messing has, the show will be sailing along shortly at a good speed. He calls his show now the "Kuddlin' Kittens."

Messing has two very clever comedians handling the comedy, in Chas. Goldie and Chas. "Red" Marshall. These two boys, one an acrobatic eccentric and the other a "boob," are far better comedians than most on this circuit, and with real good material they would be the talk of burlesque. However, they get along fine and get the scenes and bits over most satisfactorily.

Jack Leonard, a corking good singing and talking straight juvenile, is also seen to a big advantage. This fellow has a dandy singing voice and knows how to sell a number. He is no mean talker either.

Bertha Delmont, a charming and attractive blonde, is again seen in the prima donna role and does credit to her part. Miss Delmont has several new gowns which she wears most bewitchingly and they are very handsome.

Alpha Giles is the new soubrette and is an addition to the show. Miss Giles looks better in this show than in any we have seen her. She has pretty dresses; she dances more and puts her numbers over well.

Peggy Day is the ingenue and does very well in the bits.

Messing has a good-looking lot of girls in his chorus and they are not afraid to work.

The "mail" bit is the first bit following right after the opening, in which Goldie works up some comedy.

The "hold-up" bit in one is the next comedy scene done by Goldie, Leonard, the property man, Keeler and Miss Delmont. This bit was in the old show and it goes over very well.

Leonard in his specialty sang one number, and he surely got it over.

Marshall worked up a lot of comedy situations in the "wishing stick." To him lays the credit of getting this bit over; he was very funny in it. Miss Delmont, Giles, Day, also Keeler, were in it. The burlesque grand opera bit given by Marshall, Goldie, Leonard, Keeler and the Misses Delmont, Giles and Day is amusing, and it pleased.

The "teller" bit was given by Goldie, Keeler and Miss Day, and Goldie sold his comedy well in the bit. He worked hard and put it over. The Athletic number of Miss Giles, with the girls in bathing suits, was liked. Goldie and Marshall injected a lot of comedy in this number which helped get it over as well as it went.

The show is a little slow as yet, but the principals are working hard to whip it into shape. It looks as though it will be a corker in a very short time.

"LET'S GO"

(Continued from page 21)

they get away. The Six Foot Three offered two numbers in one in their specialty going over nicely.

The final of the first act is different than any seen so far at the Columbia this season. The girls are in a large frame of three rows, wearing red wigs and with their bare backs to the audience, with a black background. Miss Kerns has the number which is called "Beautiful Shoulders."

"Let's Go" is a corking good show, well staged and has a fine cast. It is crowded with novelties, has fine electrical effects and is a dandy comedy. Collins and Pillard have sure made good with this show and made good on the Columbia Circuit.

O'MALLEY WITH "BREVITIES"

Jack O'Malley will open with Ed Daley's "Broadway Brevities" at Miner's Bronx, February 5. O'Malley was with Daley several years ago, but has been playing vaudeville the past two years.

MUSICALIZING "NOT SO LONG AGO"

Harry Tierney and Joseph McCarthy are writing the lyrics and music for a musical adaptation of Arthur Richman's comedy, "Not So Long Ago," which the Shuberts produced several years ago.

JORDAN BACK FROM WEST

Otto Jordan and Arthur Behrm, general manager and professional managers, respectively, of Harms, Inc., returned Saturday from their ten day trip to Chicago.

EMILY NICE

INGENUE-SOUBRETTE—"TOWN FOLLIES"

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Next Week—Jazz Babies

BROOKLYN THEATRES

Casino Theatre
 Hello, Good Times

Next Week—Let's Go

Empire Theatre
 Ralph Avenue and Broadway

MIMIC WORLD

Next Week—Maids of America

STAR Jay Jr. Fulton St. Mat.
 Daily. Tel. Triangle 4297

Round the Town

Next Week—Pacemakers

Gayety Theatre Throop Ave.
 & Broadway

STEP ALONG

Next Week—Kuddlin' Kittens

WITH
 BARNEY
 GERARD'S
 FOLLIES OF
 THE DAY



CALIFORNIA TRIO

BEN JOSS, HARRY BART, JIM HALL, Managers

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 TO ACCEPT
 OFFERS
 FOR NEXT
 SEASON

This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—Clipper.

B. F. KEITH BOOKING EXCHANGE
Week of January 29, 1923

NEW YORK CITY

Palace—Johnny Burke—Vincent Lopez & Band—Rome & Gant—Sandy—Madeline Collins—Gus Edwards' Song Revue.

Riverside—Oma Munson & Co.—Julius Tannen—Craig Campbell—Trixie Friganza—Rockwell & Fox—Weber & Ridnor.

51st St.—Harry Stoddard & Band—Leavitt & Lockwood—Will Mahoney—Cupid's Closeup—Jean Moore & Co.—Mang & Snyder.

Alhambra—Vera Gordon & Co.—Wellington Cross & Co.—Deagon & Mack—Little Driftwood—Van & Tyson—Van Horn & Inez.

Royal—Juliet—Dooley & Morton—Wells, Virginia & West—Hawthorne & Cook—Aunt Dinah & Her Georgia Band—Butler & Parker—John Nestor—Monroe & Grant.

Broadway—Follies & Le Roy—Franklin Ardell & Co.—Freda & Anthony.

Franklin (First Half)—Miller & Bradford—Long Tack Sam. (Second Half)—Marguerite & Alvarez—George LeMaire & Co.—Gordon & Ford.

Jefferson (First Half)—May Wirth & Co.—Jim Thornton. (Second Half)—Piano Trio—Gordon & Rica—Long Tack Sam.

Regent (First Half)—Dolly of the Follies. (Second Half)—Valdo Meers & Valdo—Adams & Griffith—Miller & Bradford—Ben Welch.

Fordham (First Half)—Van Cleve & Pete—Gordon & Ford. (Second Half)—Donovan & Lee—Lee & Mann.

Coliseum (First Half)—Liberati—George Le Maire & Co.—Fritz Scheff. (Second Half)—Gilbert Wells—Dolly of the Follies.

Hamilton (First Half)—Valdo, Meers & Valdo—Gilbert Wells—Fifty Miles from Broadway—Donovan & Lee. (Second Half)—Joe Laurie, Jr.—Yvette Ruget.

Colonial—Johnny Clark & Co.—Miller & Capman—Herbert Clifton—Lonesome Manor—Bryant & Stewart—Howard & Clark—Mary Haynes & Co.—Landau's Serenaders.

23rd St. (First Half)—Wolf Sisters & Co.—Jesse Miller—Arthur De Vey & Co.—Bryant & Stewart. (Second Half)—Terrace Girls—Ruby Royce—Cecilia Weston & Co.

125th St. (First Half)—Phondell Four—Two Lawyers—Dorothy Ramer—Nat Jerome & Co.—Edwards & Beasley. (Second Half)—Artistic Treat—Dayton & Palmer—Douglas, Flint & Co.—Bernard & Merritt—Frank Van Hoven—5 acts.

BROOKLYN, N. Y.

Orpheum—Four Phillips—Demarest & Collette—Elaine & Williams—Vaughn Comfort—Lewis & Dody.

Bushwick—The Cansinos—Jimmy Lucas—When Love Is Young—Stanley & Brynes—Harrison & Dakin.

Riviera (First Half)—Chief Caupolican—Maurice Diamond. (Second Half)—Liberati—Jim Thornton.

Flatbush—Allman & Harvey—Gus Fowler—Rooney & Bent—Davis & Pelle.

Far Rockaway (Last Half)—Arnaud Trio—Harry Mayo—Julia Arthur—Fifty Miles from Broadway.

BALTIMORE, MD.

Maryland—Georges DuFrane—Jones & Jones—Venita Gould—Maurice Diamond & Co.

BOSTON, MASS.

Keith's—Tim & Kitty O'Mears—Wilton Sisters—Moille Fuller & Co.—Four Camerons—Holmes & LaVere—California Ramblers.

BUFFALO, N. Y.

Shea's—Yost & Clady—Boyle & Bennett—Mlle. Leitzel—Ray & Emma Dean—Marion Harris—Mitty & Tillie—Santos & Hayes—Valentine & Bell.

CINCINNATI, OHIO

Keith's—Pallenberg Bears—The Hartwells—Anderson & Burt—Around the Corner—Harry Johnson & Co.—Powers & Wallace.

CLEVELAND, OHIO

Palace—Three Jordan Girls—The Weak Spot—Three Whirlwinds—Myers and Hanford.

105th St.—Lime Trio—Mary Jayne—Wm. Ross & Co.—Cerene Troupe—Bender & Armstrong.

COLUMBUS, OHIO

Keith's—Harry Moore—Brown Sisters—Crawford & Broderick—Maker & Redford—Thos. E. Shea & Co.

DETROIT, MICH.

Temple—Bernt & Partner—Florence Brady—Bert Levy—Redmond & Wells—Doris Humphrey & Co.—Lillian Shaw—Roxie LaRoca—Van & Schenck.

ELIZABETH, N. J.

Proctor's (First Half)—Artistic Treat—Mantilla & Keys—Boro—Van Hoven—Cecilia Weston & Co.—Elizabeth Follies. (Second Half)—Rialto & Lamont—Jessie Millar—Anderson & Graves—Elizabeth Follies.

ERIE, PA.

Colonial—Howard Nichols—Dixie Four—Oliver & Opp—Al & Fanny Stedman.

GRAND RAPIDS, MICH.

Empress—La Toys Models—Meehan & Newman—Bronson & Edwards—Walters & Walters—Crafts & Haley.

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VAUDEVILLE BILLS For Next Week

HAMILTON, ONT.

The Saytons—Dooly & Storey—Berk & Sawn.

INDIANAPOLIS, IND.

Keith's—The Brants—Dave Both—Mr. Hymack—Harry Burns & Co.—Madam Hermann.

MONTREAL, CAN.

Princess—Kovacs & Goldner—Smith & Barker—Harry Kahne—Al Shayne—Kerr & Weston—Van & Corbett—Four Yellerons—The Roosnay.

PHILADELPHIA, PA.

Keith's—Bill, Genesieve & Walter—Al Herman—Sibyl Vane—H. J. Conley & Co.—Pierce & Ryan—Dolly Sisters.

PITTSBURGH, PA.

Davis—MacSovereigns—Dotson—Jos. Diskay—Bert & Betty Wheeler—Owen McGivney.

PROVIDENCE, R. I.

E. F. Albee—Flashes From Songland—Marga Waldron—Runaway Four—The Duttons—Bob Hall—Rupert Ingallise & Co.

ROCHESTER, N. Y.

Keith's—The Rueters—Rule & O'Brien—Moody & Duncan—Janet of France—Lorraine & Minto & Co.—Joe Cook—Alexander & Smith.

TOLEDO, OHIO

Keith's—Canova—Bender & Armstrong—Beaumont Sisters—Osborn Trio—Fenton & Fields.

TORONTO, ONT.

Shea's—Echo & Kyo—Rhodes & Watson—The Show Off—McLaughlin & Evans—Belle Baker—Sheldon, Balantyne & Heft—Zuhn & Dreis—Nible.

WASHINGTON, D. C.

Keith's—Rae Eleanor Ball & Brother—The Son Dodgers—Geo. Yeoman & Lizzie—Segal & Carroll—Jane Connally & Co.—Combe & Nevins.

WHITE PLAINS, N. Y.

Lynn (First Half)—Lynn & Howland—Anderson & Graves—Aileen Stanley. (Second Half)—Bryant & Stewart—Boro—Jim McWilliams—Chas. Withers (For Pity's Sake).

ORPHEUM CIRCUIT

Week of January 28, 1923

CHICAGO, ILL.

State Lake—Hyams & McIntyre—Flanagan & Morrison—Jack Norton—Niobe—Burns & Lynn—Leo Beers.

Palace—Flashes—York & King—Smith & Strong—Fisher & Gilmore—Brown & Whitaker—Rose, Ellis & Rose—Gordon & Day.

DENVER, COLO.

Orpheum—McKay & Ardine—Parlor, Bedroom & Bath—Neal Abe—Juggling Nelsons—Conlin & Glass—Kellors—Bobby Folsom.

DES MOINES, IOWA

Orpheum—Juggieland—Grace Doro—Little Billy Houdini—D. D. H.—Andrieff Trio—Whitfield & Ireland—Katherine Sinclair.

KANSAS CITY, MO.

Main St.—Tan Arakis—Green & Parker—Dooley & Sales—Pearson, Newport & Pearson.

Orpheum—Rath Bros.—H. & A. Seymour—H. Santry & Band—Bill Robinson—Karl Emmys Pets—Jessie Busley—Alma Neilson.

LINCOLN, NEB.

Orpheum—Flirtation—Letter Writer—Eric Zarde—Burke & Durkin—Bard & Garry—De Witt Burns & T.—Florenis.

LOS ANGELES, CAL.

Orpheum—Eddie Leonard—Eddie Miller—Hallen & Russell—Quixy Four—Wilfred Clark—Bert Fitzgerald—Walter C. Kelly—El Rey Sisters.

Hill St.—Dugan & Raymond—Wayne & Warren—J. B. Hymer—Jack Hawley—G. & P. Macley.

MEMPHIS, TENN.

Orpheum—Patsy Shelly—Senator Ford—Rae Samuels—Swarts & Clifford—"Yes Means No"—Chandon Trio—J. & N. Olms.

MILWAUKEE, WIS.

Palace—Creole Fashion Plate—Victor Moore—Princess Wahletka—Harriet Remple—Royal Gas-Clothes.

MINNEAPOLIS, MINN.

Hennepin—Galetti & Kokin—Dougal & Leary—Morton & Glass—V. & E. Stanton—Jack Benny—Adolphus.

NEW ORLEANS, LA.

Orpheum—Morgan Dancers—Al K. Hall—Sally & Houghton—Jessie Reed—Fred Hughes—Novelties Clintons.

OAKLAND, CAL.

Orpheum—Circumstantial Evidence—O'Donnell & Blair—Star Stanley—Pietro—Babs Carroll & Syroll—Flying Henrys—Roscoe Ailes & Co.—Marc McDermott.

OMAHA, NEB.

Orpheum—La Mont Trio—Les Gellis—C. & F. Usher—Max & Morris—Billy Glason—Alma Nelson—Glenn & Jenkins—Julian Eitinge—Roy & Edna Tracy.

PORTLAND, ME.

Orpheum—Dores Operalogues—Harry Holman—

Zelaya—Bobby Henshaw—Zelda Bros.—Peres & Marguerite.

SACRAMENTO AND FRESNO

Orpheum—Billy Dale—Spencer & Williams—Langford & Fredericks—Miller Girls—Herberts—Visser & Co.—Friscio.

ST. LOUIS, MO.

Orpheum—Realm of Fantasy—Emilie Leah & Holliday—Grace Huff—Babcock & Dolly—Frawley & Louise—Herbert & Dare.

ST. PAUL, MINN.

Orpheum—McDevitt, Kelly & Quinn—Bailey & Cowan—Coogan & Casey—Hackett & Delmar—Edwin George—Meehan's Dogs—Bronson & Baldwin—Margaret Young.

SAN FRANCISCO, CAL.

Orpheum—Raymond Hitchcock—Ethel Parker—Hurst & Vogt—Jack La Vier—Vandal Gamble—Stars of Yesterday—Bersac's Circus.

Golden Gate—Marc McDermott—Scanlon, Deno & Scanlon—G. & P. Magley—Middleton & Spellmeyer—Ed. E. Ford—Les Keliors.

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SEATTLE, WASH.

Orpheum—Harry Langdon—Seattle Harmony Kings—Milt Collins—Fries & Wilson—Lucas & Inez—Farnell & Florence—Johnson & Baker.

SIOUX CITY, IOWA

Orpheum—Rudell & Dunigan—Williams & Wolfus—McRae & Clegg—Elly—Carnival of Venice.

VANCOUVER, B. C.

Orpheum—Wm. Faversham—Jack Osterman—Davis & Barnell—Johnson & Baker—Love Sisters—Crystal Bennett—Lucas & Inez.

WINNIPEG, MAN.

Orpheum—Allan Rogers—"Marry Me"—Bert Howard—Carlisle & Lamal—Aerial Valentines—Max & Moritz.

PANTAGES CIRCUIT

Week of January 29, 1923

ST. PAUL, MINN.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle Lewis.

WINNIPEG, MAN.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

REGINA AND SASKATOON

Little Cinderella—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Bell—Morrisey & Young.

TRAVEL

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

SPOKANE, WASH.

The Lavelles—There Is a Crowd—Ford & Trilly—Stephen & Hollister—Vardon & Perry—Belle-Claire Bros.

SEATTLE, WASH.

San Diego Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

VANCOUVER, B. C.

The Lunars—Valencia Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & DeVoe—Major Rhodes.

TACOMA, WASH.

Kate Wiley—Betty & Lou Hart—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet.

PORTLAND, ORE.

Rinaldo Bros.—L. Burkhardt Co.—Pierce & Goff—Ketner & Reaney—Thalerco.

TRAVEL

Bobby Lehman—Ward & Dooley—Norton Melotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

SAN FRANCISCO, CAL.

The Gladitors—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

OAKLAND, CAL.

Nelson's Catland—Jan Rubin—Western & Eline—Bits & Pieces—Dave Thrusby.

LOS ANGELES, CAL.

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

SAN DIEGO, CAL.

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

LONG BEACH, CAL.

Leach Wallin Trio—Kaufman & Lillian—Cherryoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

SALT LAKE CITY, UTAH

Alexander Bros. & Evelyn—Ridiculous Biscoe—

Maude Earle—Fashion Plate Miss.

Blair's Mules.

OGDEN, UTAH

Weidonas—Buddy Walker—Chisholm & Green—Bronson & Renee—Great Blackstone.

DENVER, COLO.

Lillian's Dogs—Tallman Revue—Great Maurice—Bensee & Baird—Little Pippifax—Charbot & Tortini.

MARCUS LOEW CIRCUIT

Week of January 29, 1923

NEW YORK CITY

January 24, 1923

29

THE NEW YORK CLIPPER

LONDON, CAN.

Loew's (First Half)—Aerial Butters—Fred Weber & Co.—DeMarie Five. (Second Half)—Edwards & Allen—McCormack & Irving—Little Lord Roberts.

MONTREAL, CAN.

Loew's—LaToy Bros.—Birdie Kraemer—Alice & Dorothy Morley—Romance of Rythm Orch.

NEWARK, N. J.

Loew's—Lew Hoffman & Jessie—Alton & Allen—Nevis & Gordon—Clark & O'Neill—Dorothy Ferris & Co.

OTTAWA, ONT.

State—Perez & LaFlor—Wm. Dick—Stateroom No. 19—Klass & Brilliant—Wyatt's Lads & Lasses.

PROVIDENCE, R. I.

Emery (First Half)—Picard's Seals—Morton & Brown—Lew Wilson—Sparks of Broadway. (Second Half)—Reo & Helmar—Eddie & Edith Adair—Fox & Britt.

SPRINGFIELD, MASS.

Broadway (First Half)—Reo & Helmar—Eddie & Edith Adair—Fox & Britt. (Second Half)—Picard's Seals—Lew Wilson—Sparks of Broadway.

TORONTO, ONT.

Yonge St.—Dailey Bros.—Rainbow & Mohawk—Faber & King—Grey & Byron—Grant & Gardner—Bothwell Brown's Bathing Beauties.

WASHINGTON, D. C.

Loew's—Nestor & Vincent—Herman Berrens—Dobbs, Clark & Dare—Marston & Manley—Snapshots.

CHICAGO KEITH OFFICE

Week of January 28, 1923

CINCINNATI, OHIO

Palace—Downey & Claridge—Rounder of Broadway—Stanley Chapman—Harvey, Haney & Grace—Jewell's Minnies.

CLEVELAND, OHIO

Hippodrome—O'Neill Sisters & Brother—Hugh Johnson—Duval & Symons—Bernice Bros.—Singers' Midgets.

DAYTON, OHIO

Keith's (First Half)—Revue Resplendant—Chic Sale—Carl Rosini—4 Stylish Steppers. (Second Half)—Roshers & Muffs—Farrell Taylor 3—Bob Murphy & Edith Clifford.

DETROIT, MICH.

La Salle Garden—Novelties Larkins—J. & G. Gillfoyle—Farrell Taylor Trio—Frazer & Bunce. (Last Half)—Lillian Gonine—Roy La Pearl—Morton Jewell Four.

EVANSVILLE, IND.

Victory (First Half)—Vilani & Vilani—Jas. McCurdy—Billy Beard—Werner Amors Trio. (Second Half)—Lawton—Driscoll Long, Hughes—Billy Arlington.

FT. WAYNE, IND.

Palace (First Half)—Awkward Age—Flander & Butler—Maxfield & Golson. (Second Half)—Gorman Bros.—C. Rogers Co.

INDIANAPOLIS, IND.

Palace—Hill & Quinelle—Marion & Brown—Will J. Ward—Kelsy & Demonde—“Let's Go”—Melville & Rule.

KALAMAZOO, MICH.

Regent (First Half)—Julia Edwards—Chas. Gerard—Broadway to Bowery—Tyler & Croliss.

KOKOMO, IND.

Stand—Melnotte Duo—Jason & Harrigan—Porter J. White Co.—Van & Bell. (Last Half)—Selbin & Grovini—Carney & Rose—Valentine Fox—Billy Beard—Gladys Delmar Co.

LANSING, MICH.

Regent—Julia Edwards—Broadway to Bowery—Brooklyn Comedy Four—Chas. Wilson.

LEXINGTON, KY.

Ben Ali (First Half)—Sinclair & Gray—Bob Murphy & Edith Clifford—Valerie Berger—Roshers & Muffs—J. & W. Hennings—Burns & Francis—Chic Sale—Carl Rosini Co.

LIMA, OHIO

Fauret O. H. (First Half)—Frances, Ross & D.—Chas. Rogers Co.—Piano Girls—Gorman Bros. (Second Half)—Maxfield & Golson—Margaret & Morell—Frazer & Bunce—Annabelle.

MIDDLETOWN, OHIO

Gordon (First Half)—J. & W. Henning—Burns & Francis—Margaret & Morell. (Second Half)—Morton Jewel Four—Sinclair & Gray—Revue Resplendant.

MUSKEGON, MICH.

Regent (First Half)—Seymour & Jeanette—Louis London—Morgan Wooley Co. (Second Half)—Along Broadway—Chas. Gerard Co.—Koban Japs.

PADUCAH, KY.

Orpheum (First Half)—Vernon—Norris Folies—Driscoll, Long & H. (Second Half)—Fred Lindsay—Alice De Garino—Billy Canfield.

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OPEN EVENINGS

RICHMOND, IND.

Murray (First Half)—Selbini & Grovini—Valentine Fox—Silver, Duval & K. (Second Half)—Edwards & Allen—McCormack & Irving—Little Lord Roberts.

SAGINAW, MICH.

Jeffer's Stand (First Half)—Along Broadway—Chas. Wilson—Koban Japs. (Second Half)—Novelty Larkins—J. & G. Gilfill—Natalie Harrison Co.—Tyler & Croliss.

TERRE HAUTE, IND.

Liberty (First Half)—Camille Trio—Larry Comer—Bobby Jackson Co. (Second Half)—Bernard & Emma—Cait's Bros.—Norris Follies.

WESTERN VAUDEVILLE

Week of January 28, 1923

CHICAGO, ILL.

Kedzie (First Half)—Chadwick & Taylor—Inez Hanley—Favorites of the Past—Creedon & Davis—Tint & Tones. (Second Half)—Wolgast & Girle—Walters & Gould—Songs & Scenes—Alexandria.

AMERICAN

American (First Half)—Mason & Scott—Allen's Cheyenne Minstrels—Ja Da Trio. (Second Half)—Ward & Zellar—Belle & Claire—Dreams.

LINCOLN

Lincoln (First Half)—Ward & Zellar—Hughie Clark—Dreams. (Second Half)—Ja Da Trio—Allen's Cheyenne Minstrels.

MAJESTIC

Majestic—McDonald Trio—Hayes & Lloyd—J. C. Lewis Jr. & Co.—Ernest Hatt—Sylvester & Vance—John Alden & Sandell Sisters—Senator Murphy—Willie Brothers.

BLOOMINGTON, ILL.

Majestic (First Half)—The Volunteers—Birds of Paradise. (Second Half)—Chong & Moey.

CEDAR RAPIDS, IA.

Majestic (First Half)—Andrieff Trio—Daniels & Walters—The Hon. Andy Gump—Geo. Lovett's Concentration. (Second Half)—Bernard & Garry—The Letter Writer—Four of Us.

CENTRALIA, ILL.

Grand—Olive & Mack—Four Volunteers—Sturm Bros.

CAMPAIGN, ILL.

Orpheum (Last Half)—Humberto Bros.—Paul Rahn & Co.—Fitzgerald & Carroll—Minstrel Monarchs—Henry Margo & Co.—Current of Fun.

DAVENPORT, IOWA

Columbia (Last Half)—Daniels & Walters—Birds of Paradise—Bevan & Flint.

DUBUQUE, IOWA

Majestic—Wolgast & Girle—Mack & Maybelle—Carnival of Venice.

FARGO, N. D.

Grand (First Half)—Three Buddies. (Second Half)—Walter & Mae Siegfried—O'Malley & Maxfield.

GALESBURG, ILL.

Orpheum (First Half)—Bird Cabaret—Will & Mary Rogers—Bartram & Saxton. (Second Half)—Will Morris—Jarvis & Harrison—Gene & Mignon Co.

GRAND ISLAND, NEB.

Majestic (First Half)—Kingston & Ebner—Flirtation. (Second Half)—Shannon & Gordon—Billie Gerber's Revue.

GRAND FORKS, N. D.

Orpheum—Irene Trevett—The Parkers.

GREEN BAY, WIS.

Orpheum—Georgia Howard—Earle & Edwards—Songs & Scenes.

JOLIET, ILL.

Orpheum First Half—Royal Sidneys—Johnny Keane—U. S. Jazz Band. (Second Half)—Moore & Fields.

JOPLIN, MO.

Electric (First Half)—Musical Hunters—Harry & Kitty Sutton. (Second Half)—Draper & Hendrie.

KANSAS CITY, MO.

Globe (First Half)—Collins & Dunbar—Sturm Bros.—Steve Green. (Second Half)—Smith & McGarry—Harry Gilbert—Four Erettos.

JOPLIN, MO.

Electric (First Half)—Grindell & Esther. (Second Half)—Sternad's Midgets.

LA CROSSE, WIS.

Riviera—O'Malley & Maxfield—Harry L. Cooper & Co.

LEAVENWORTH, KANS.

Orpheum—Smith & McGarry—Nad & Edwards—Blue Bird Revue—Harry Gilbert—Four Erettos.

LINCOLN, NEB.

Liberty (First Half)—Norris Simians—Kingston & Ebner—Glanville & Sanders—Flirtation. (Second Half)—The Florenis—Ada Weber—Burke & Durkin—De Witt Burns & Torrence.

MINNEAPOLIS, MINN.

Orpheum (First Half)—Mason & Scholl—Don Lanning—Honeymoon Ship—Weaver & Weaver. (Second Half)—Rockford—Madison Split.

MILWAUKEE, WIS.

Majestic—Hardy Bros.—Drisko & Earl—Jack Lipton—Bravo Michelini & Trujillo—Dewitt & Robinson—Stranded—Moore & Kendall—Amber Bros.

MINNEAPOLIS, MINN.

Seventh St.—Larimer & Hudson—Swift & Dalley Milton, Pollock & Co.—Lambert & Fish—Evelyn Phillips & Co.—Billy Doss—Three Anklers.

NORFOLK, NEB.

Auditorium (First Half)—Clanville & Sanders

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powders, and liquids that you will always
find just the make-up for your part—
and because it's Leichner's you will be
sure it's just the fine quality you want.
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OMAHA, NEB.
Empress (First Half)—Ada Weber—Christie & Bennett—Billie Gerber's Revue. (Second Half)
—Dave Winnie—Frankie Kelcy & Co.

OSHKOSH, WIS.
Grand Opera House—Seven Flashes—Thelma—Peggy Breinen & Co.

PEORIA, ILL.
Orpheum (First Half)—Moore & Fields—Twins—Bevan & Flint. (Second Half)—Hughie Clark
—Charlie Ward & Co.

QUINCY, ILL.
Orpheum (First Half)—Will Morris—Jarvis & Harrison—Gene & Mignon Co. (Second Half)—Bird Cabaret—Will & Mary Rogers—Bartram & Saxton.

RACINE, WIS.
Rialto—Andrieff Trio—Inez Hanley—Favorites of the Past—Creedon & Davis.

ROCKFORD, ILL.
Palace (First Half)—Jack Hughes Duo—Kelly & Kozy—Frank & Ethel Halls—Murray Klassen & Co.—La Graciosa & Co.

ST. JOE, MO.
Electric (First Half)—Wyoming Four—Moore & Arnold—Fagg & White—Three Weber Girls. (Second Half)—Norris Simians—Gianville & Sanders—Christie & Bennett—Brown, Gardner & Trahan.

ST. LOUIS, MO.
Grand (First Half)—Sealo—Davis & Brander—Octavia Handsworth & Co. (Second Half)—Stanley Boyle & Reno—Herbert Lloyd & Co.—Joni's Hawaiians—Eddie Hill—Ballot Five—Hickman Bros.

COLUMBIA (First Half)—Nippon Duo—Bernard & Erma—Orange Blossoms—Six Tip Tops. (Second Half)—Naad & Edwards.

RIALTO (First Half)—Chong & Rosie Moey—Paul Rahn & Co.—Fitzgerald & Carroll—Mack & Velmar & Co.—Rubin & Hall—The Storm. (Second Half)—The Arleys—Daly & Burch—Royal Venetian Five—Claudia Coleman.

SIOUX FALLS, S. D.
Orpheum (First Half)—McConnell & West—Frankie Kelcy & Co. (Second Half)—Babe & Erma—Orange Blossoms—Six Tip Tops. (Second Half)—Naad & Edwards.

ST. LOUIS, MO.
Grand (First Half)—Sealo—Davis & Brander—Octavia Handsworth & Co. (Second Half)—Stanley Boyle & Reno—Herbert Lloyd & Co.—Joni's Hawaiians—Eddie Hill—Ballot Five—Hickman Bros.

SOUTH BEND, INDI.
Palace (First Half)—Monte & Lyons—Belle Montrose—Great Leon & Co. (Second Half)—Flanders & Butler—Coscia & Verdi—La Palerica Trio.

SPRINGFIELD, ILL.
Majestic (First Half)—Dallas Walker—Royal Venetian Five—Minstrel Monarchs—Sid Lewis—Mantell's Manikins. (Second Half)—Jack Lee—Mack & Velmar & Co.—U. S. Jazz Band.

SPRINGFIELD, MO.
Electric (First Half)—Draper & Hendrie. (Second Half)—Musical Hunters—Harry & Kitty Sutton.

TERRE HAUTE, IND.
Hippodrome (First Half)—La Palerica Trio—Coscia & Verdi—The Arleys. (Second Half)—Dallas Walker—Monte & Lyons—Broderick Wynn & Co.—Belle Montrose—Rubin & Hall—Great Leon & Co.

MADISON, WIS.
My latest and greatest issue; and that's going some. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. Heil, Business Manager of MADISON'S BUDGET, 1821 Third Avenue, New York.

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"SCOTTI"
GOWNS, HATS, COSTUMES
RENTALS TO THE PROFESSION
(VIOLET STUART)

AMERICAN BANDS IN EUROPE

Robert Emmett Curran, an American musician who has lately returned to this country after spending four and a half years in Europe, was able to throw a good deal of light on the band and orchestra situation in Europe and the Near East, in which he had appeared with his own combination, the Original White Lyres, during his stay abroad. Curran bore out the statements made by others, that European musicians are absolutely unable to grasp the underlying principle of American dance music and that the general dancing public in Europe and the Near East practically demand American musicians.

Most of Curran's four and a half years were spent in Paris, Algiers, Monte Carlo, Nice, Athens, Cairo and Constantinople. At the latter place the way had been paved for American music by an American naval band and which had been playing for the social functions there. The White Lyres immediately became favorites with the European colony and also with the better class natives who frequented the exclusive Rector Club, at which they were playing. At that time the social life there was in full swing owing to the many diplomats and naval and military officials in the vicinity and to the large influx of wealthy Russian refugees in Constantinople. The dance craze was at its height and Dick Wheeler and "Mickey" Dolan had come on from Paris to open the Rector Club, giving several exhibitions each evening and teaching during the day.

Curran reports that Paris and London and the winter resorts are overrun with American bands at present but that in Constantinople, Algiers and Athens good American combinations are scarce and the field is open. The first necessity is to have a good band of not more than six men; the second is to know the customs of the country and the natures of the people in it. Combinations larger than six would not be advisable in the Orient from a point of view of paying salaries, although salaries for small combinations compare more favorably with those of orchestras anywhere in the world. The average price for a four or five-piece orchestra in Constantinople is about \$200 per week per man. This is paid in American money, but any one going over there should take pains to stipulate that payment must be so made.

In Constantinople and Athens at present the military disturbance has put a damper on things but in Cairo the big summer season, seeing the coming of hundreds of wealthy Argentinians and others, offers an excellent opportunity for enterprising orchestra leaders.

The Original White Lyres are now back in Paris playing at the Danube Club. In the organization are Tommy Townsend, Danny Stern, Kelvin Keech and Bill Henley. Curran returned to this country for a vacation and to see his folks and is at present negotiating with one of the local orchestra leaders with a view to representing this leader in the Near East.

3 ORCHESTRAS AT TROIKA

Three different combinations opened last Friday night at the "Troika" Russian Cafe and Cabaret in West 48th street. A dance orchestra is one of the combinations, and a Gypsy band, as well as a Troika orchestra, are being featured.

ORCHESTRAS FOR PANAMA

Frank Silver is assembling three orchestras to go to Panama and appear in the cafes there controlled by the M. L. Kelly interests.

SUNNY JIM
HARRY T. HANBURY, General Manager



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ORCHESTRA NEWS**DAVIS BULLETIN INCREASES**

The Monthly Service Bulletin of the Meyer Davis organizations contains a list of over sixty new numbers to be added to the dance folios of the various Davis orchestras. Each song is numbered, and Davis has made a rule that the numbers in the books of every Davis orchestra correspond; that is, if "Toot, Toot, Tootsie," is No. 5B on the bulletin, it will have the same number in every orchestra book in the Meyer Davis organization.

The Meyer Davis orchestra which appeared at the Tent and at the Powhatan Roof, in Washington, opened recently at the Sevilla Club, in Havana, and created something of a sensation. Other Davis orchestras have appeared lately at several society functions, the more notable being those of Thomas DeWitt Cuyler, Haverford, Pa.; The Flower Show, Philadelphia; The Charity Ball, Philadelphia; the Supper Club Dances at the Bellevue-Stratford, Philadelphia, and the ball given by Samuel D. Riddle, of Glen Riddle, Pa., besides about twenty others of note.

STODDARD IN EIGHTH WEEK

Harry Stoddard and his Shanley orchestra this week entered upon its eighth consecutive week at the Broadway Theatre as the headline attraction. This establishes a new record for this house for an attraction of any kind, and is believed to set a new record for big-time, as hitherto, when an act has been held over for more than three weeks, they were either moved down in the billing or had to share headline honors. Stoddard had wished to lay off and rest this week, but the management of the Broadway prevailed upon him to stay over for another week, as the act had lost none of its popularity at the Broadway, and, in fact, had come to be regarded as something of an institution by Broadway Theatre patrons. One of the added attractions the orchestra held as an act was the extemporaneous clowning done by other performers on the bill in conjunction with the band at the night show. This found such favor with the audience that it has not been unusual for the act to run fifty minutes, or about twenty-five minutes over the allotted time.

LLOYD DOUBLEDAY ILL

Lloyd Doubleday, saxophone soloist with Mel Craig's orchestra, playing at the Rockwell Terrace Cafe, was suddenly taken ill while playing at the cafe last week. A doctor was called and he declared that Doubleday had burst a bloodvessel in his stomach due to straining while playing and that it would be a number of weeks before he would be able to play again, if ever.

Doubleday is noted as a saxophone player of unusual excellence, having played with many of the best dance combinations in the country.

LANIN MAKING RECORDS

Sam Lanin and his orchestra at Roseland have been making more records than ever before and are now recognized as one of the foremost mechanical orchestras in the city. Lanin's reputation is well known to the recording managers but not so well by the general buying public owing to the fact that Lanin uses several different names in the making of his various records.

RAPP IN ST. LOUIS

News is just drifting into New York of the enjoyable time which Barney Rapp and his orchestra, at the Hotel Chase, St. Louis, had on New Year's Eve. There were some 1,800 guests present in the room where Rapp and his men played, but a damper was put on the proceedings by a squad of special Prohibition Enforcement officers, who paraded up and down the aisles and searched the diners at will. Knives, forks and other tableware flew through the air, and it is alleged that several of the officers fired their guns. The newspapers were caustic in their comment on the action of the Federal officials and several cartoons showed Rapp and his orchestra playing their music entrenched in a bomb-proof dugout.

Rapp is still continuing as a favorite with St. Louis dance patrons, and it is more than possible that his contract, which expires early in February, will be renewed for a period of three months and an additional option taken.

ACTS FOR THEATRE ORCHESTRAS

A plan has been under consideration for some time by Stanley W. Lawton, general musical director of the Keith, Moss & Proctor houses and dean of the Keith College of Music, whereby each of the house orchestras in the various vaudeville theatres under his direction will put together a routine and be featured as an act on the stage of the theatre in which they play. This was first tried by Julius Lenzenberg and his orchestra at the Riverside Theatre, and more lately proved a success when tried out on the stage of the Flushing Theatre, by Murray Kellner and the house orchestra, where the act closed the show, playing five numbers in the act proper and being forced to give four numbers for an encore. Lawton rehearses the orchestra for the act from four to six weeks, until he thinks they are ready for a showing, and then puts them on, giving them feature billing and paying them as an act.

SPECHT RUSHED INTO PALACE

Paul Specht and his orchestra, playing at Keith's Royal last week, were suddenly informed at 1 o'clock on Friday afternoon that they would have to open at the Palace Theatre that night. This necessitated them making hurried preparations to play both houses. They opened at the Palace Friday as per schedule and easily scored the applause hit of the evening. They replaced Aunt Jemima, who had been forced to cancel owing to illness.

FOUR ORCHESTRAS FOR DANCE

Four orchestras, Andy Grant's "Aunt Jemima Jazz Band," George Francis' Black and Tan Orchestra, the Original Oriental Five and Larry Karp's "Pekin Syncopators," will provide the dance music at Terrace Garden for the Mask and Movie Ball on Friday night.

HALL AT BUSTANOBY'S

George Hall's orchestra opened last Saturday evening at Bustanoby's Supper Club at 60th street and Columbus avenue, where the Grotoland was formerly situated. The place is a new venture of the well-known restaurateur.

**LET'S GO! 6TH ANNUAL
DANCE REVIEW
MASQUE & MOVIE BALL**

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DANCE REVIEW
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DANCE PALACE

WHITEMAN TO TOUR EAST

Manny Eichner, of the Paul Whiteman offices, left for Boston last week to arrange for a short dance tour through New England of Paul Whiteman and his original orchestra. The orchestra will leave the Palais Royal for about two weeks, play dance engagements through New England, and then return for a short stay. Other tours of one or two weeks' duration will follow through the middle west and south, and the orchestra will then be ready to sail for England for their proposed concert and dance tour abroad. Sam Salvin sailed Saturday to negotiate for the proposed European tour, which has been set for some time in April. Ernest Cutting, who has been acting as manager for Whiteman, Inc., during the illness of Hugh Ernst, will accompany the orchestra as manager.

ERNST CONVALESCING

After a protracted illness of nine weeks, during which time he suffered from a burst appendix and two attacks of pleurisy, Hugh Ernst, general manager for Paul Whiteman, Inc., is again back on the job, coming into the office for about an hour a day. Ernst is still weak and is not yet able to take an active interest in office affairs, but he is making satisfactory progress and is expected back into actual harness shortly.

EDWARD MORRIS SIGNS

Edward Morris and his orchestra, who are filling in Saturdays and Sundays by playing at the Pavilion Royal, made such a hit with their dance music that they have been signed to open shortly at one of the big Greenwich Village resorts. The orchestra is composed of five pieces, and under their new contract receive an unusual salary for a small orchestra.

SILVERSTADT FOR VAUDEVILLE

Harry Silverstadt, orchestra leader at the Metropolitan Theatre, will soon appear in vaudeville under the direction of his brother, Frank Silver. Silverstadt will have an orchestra of about nine pieces and the act will probably work the Loew Circuit.

"Everybody's Runnin' Wild"

With "Loose Feet"

"You can't go wrong With any FEIST song"

The Two New Hits for The New Year

VAUDEVILLE BILLS

(Continued from page 29)

ALBANY, N. Y.

(Last Half)—Miss Merle Co.—Mack & Reading—Lee Kids—Tom Smith—Alva Duross Co.

MT. VERNON, N. Y.

(Last Half)—Mile. Driftwood—Moran & Mack—Elsie Waite—Gibson & Price.

SCHENECTADY, N. Y.

(Last Half)—T. & K. O'Meara—Ed. Lowry—The Scharecks—Texas Four—Bradna.

TROY, N. Y.

(Last Half)—Lillotta Co.—Dixie Four—Nellie Nichols—Dooley Storey—Schichtelles Manikins.

YONKERS, N. Y.

(Last Half)—Creations—Eddie Nelson—Mabel Burke—Landau's Serenaders—Bryant & Showers.

POLI CIRCUIT

Week of January 22, 1923

BRIDGEPORT, CONN.

Palace (Last Half)—3 Marshons—Miller & Capman—Nash & O'Donnell—Ruby Norton—Mullen & Francis—Revue La Petite.

Poli's (Last Half)—Laura Bennett Co.—Man Off the Ice Wagon—Dolly of the Follies—Telaak & Dean—Howard's Ponies.

HARTFORD, CONN.

Ryan, Ward & Ryan—Leddy & Leddy—Grace Valentino Co.—Jones & Ray—Howards & Ponies.

Palace (Last Half)—Zummers Duo—Zelda Santey Co.—Thos. P. Jackson Co.—Hank Brown—Slatko's Revue.

Capitol (First Half)—Stanley Tripp & Mowat—Teiank & Dean—Bond Wilson Co.—Mullen & Francis—Hazel Green Band.

Capital (Last Half)—Mulroy, McNeese & Ridge—Knapp & Cornelia—Franconi Opera Co.—Alice Hamilton—Barnum Was Right.

NEW HAVEN, CONN.

Palace (Last Half)—Stanley Trip & Mowat—Brent Hayes—Sampsell & Leonard—Kenny & Holls—Bob Hall—Rostock's Riding School.

SCRANTON, PA.

Poli's (Last Half)—Hazzelle & Redfield—Monroe & Mae—Mile. Modiste—Burke, Barton & Burke—Casting Campbells.

SPRINGFIELD, MASS.

Gardner & Aubrey—Man Off Wagon—Dolly of the Follies—Rome & Gaut—Higgins & Bates.

Palace (Last Half)—The Adroits—Eddie White—Grace Valentine Co.—Holland & Oden—Justa & Marshall Co.

WATERBURY, CONN.

Palace (Last Half)—Holdon & Graham—Ann Grey—Bond Wilson Co.—Jones & Ray—Hazel Green Co.

WILKES BARRE, PA.

Poli's (Last Half)—Carpos Bros.—Lamey & Pearson—Grey & Old Rose—Burns & Wilson—Vincent Lopez Band.

WORCESTER, MASS.

Poli's (Last Half)—Gardner & Aubrey—Leddy & Leddy—Husbands Three—Rome & Gaut—Higgins & Bates.

B. F. KEITH BOOKING EXCHANGE

Week of January 22, 1923

NEW YORK CITY

Broadway—Harry Mayo—Miss Ioleen—Harry Stoddard Band—F. F. Sabin—Mrs. Hughes—Walsh & Ellis—Roland & Travers—Lew Welch.

Fordham (Last Half)—Leonore Kern Co.—Little Cottage—Paulette & Ray—May Wirth Co.—Marie Cavanaugh Co.

Jefferson (Last Half)—California Ramblers—Wardie Bros.—Eddie Borden—Hallon & Day.

Coliseum (Last Half)—Arena Bros.—Craig Campbell—Mosconi Bros.—Follies Girls.

Regent (Last Half)—Wm. Mahoney—Libanati—Booth & Nina.

Franklyn (Last Half)—Up Town Down Town—Combe & Nevins—O'Mears & Landis.

BROOKLYN, N. Y.

Flatbush—Mary Haynes Co.—Thompson & Company—Gus Fowler—Wm. Halligan Co.—Class, Manning & Class—Murray & Oakland.

Rivera (Last Half)—Gordon & Ford—Biltmore Band—Rolland & Ray—Arnaud Trio—Piano Trio—John Clark.

Prospect (Last Half)—Jim Lucas Co.—Juliet Judson & Cole.

Greenpoint (Last Half)—Three Hendersons—Gilbert Wells—Two Rosellas—Cy Compton Co.

Henderson's, Coney Island—Alexander Sisters & Dale—Carol Girls—Chas. Withers Co.—Harry Rose—Wilson Aubrey Trio.

Far Rockaway (Last Half)—Aunt Jemima Band—Maurice Diamond—Moore & Freed—Cooper & Ricardo.

ATLANTA AND BIRMINGHAM

The Duponts—Fiske & Fallon—Reilly & Rogers—Nixon & Sans—All at Sea.

BIRMINGHAM AND ATLANTA

Kay, Hamlin & Kay—Doherty—Eddie & Ramsden—Barber & Jackson—Virginia Five.

EATON ROUGE AND SHREVEPORT

Willie Hale & Bro.—Millard & Martin—Reed & Selman—Charles Althoff—Thomas Sextette.

NEW ORLEANS AND MOBILE

Sawyer & Eddy—Flaherty & Stoenig—Ned Nestor & Co.—Glad Moffett—Dan Fitch's Minstrels.

MOBILE AND NEW ORLEANS

Foster & Dog—Princess Winona—Spoor & Parsons—Laughlin & West—Choy Ling Hee Troupe.

NASHVILLE AND LOUISVILLE

Robbie Gordone—Black & O'Donnell—Millership & Gerard—Deno Sisters, Thibault & Cody—Bell & Carol.

LOUISVILLE AND NASHVILLE

Ford & Price—Fields & Fink—Gene Greene—Gossler & Luby—Brown & Barrows.

ROANOKE, VA.

(Last Half)—Gray Sisters—Ed. Morton—Viola May & Co.—Lyons & Yosco.

RICHMOND AND NORFOLK

Lane & Freeman—Boggs & Wells—Bondini & Bernard—McClellan & Carson—Pepita Granados.

NORFOLK AND RICHMOND

Yates & Carson—50 Miles from Broadway—Lew Cooper—Four Bards.

CHATTANOOGA AND TENNESSEE

(Last Half)—Wells & Burt—Parades—Espe & Dutton—Fred Lewis—Connor's Danceland.

SAVANNAH AND JACKSONVILLE

Turner Bros.—K. & E. Kuhn—Angel & Fuller—Rose Claire—Reynolds & Donegan.

JACKSONVILLE AND SAVANNAH

The Marios—Frank Devoe & Co.—Eastman & Moore—Friedman & Byron—Lovenberg Sisters & Neary.

ASHEVILLE & AUGUSTA

Baggott & Sheldon—Ray Conlin—Ormebee & Remig—Joe Darcy—Clare's Minstrels.

TAMPA, ST. PETERSBURG AND ORLANDO

Girl from Toyland—Wright & Douglas Sisters—B. Hughes & Lady Friends—Frank Farron—Vanderbilts.

COLUMBIA, S. C.

(Last Half)—Al Stryker—Stanley & Wilson Sisters—Marshall Montgomery—Haney & Morgan—Harmonyland.

B. F. KEITH BOOKING EXCHANGE

Week of January 21, 1923

AUBURN, N. Y.

Jefferson (Last Half)—May Miller Co.—Mason & Gwynne—Francis & Humo—Halo Elton Co.

AMSTERDAM, N. Y.

(Last Half)—Dotson—Owen McGivney—B. & B. Wheeler—Wm. & Joe Mandell—The Wager.

ASBURY PARK, N. J.

(Last Half)—Noel Lester Co.—Adams & Morin—Mel Klee—The Hayeseds.

ALLENTOWN, PA.

Orpheum (Last Half)—May McKay Sisters—Salle & Robles—Robbins Family—Marie & Ann Clark—Dancing Shoes.

ALTOONA, PA.

Orpheum (Last Half)—Hanlon & Clifton—Stone & Hayes—Dalton & Craig—Amores & Jeanette—Shura Rulowa Co.

BANGOR, ME.

(Last Half)—Stanley & Doman—N. & J. Farnum—Tock & Toy—Elm City Four—Kramer & Griffin—The Dr.'s Shop.

RAYONNE, N. J.

(Last Half)—Kanazawa Japs—McGrath & Deeds.

BINGHAMTON, N. Y.

(Last Half)—Lutes Bros.—Norman—York & Randolph—Bernie Barton's Revue—McCormick & Winchill—Geo. Yooman—Murray Quartet.

BOSTON, MASS.

Boston—Samoa & Sons—Wills & Robins—Bob Fern Co.—DuFor Boys—Pantheon Singers, Scollay Sq.—Jack Little—Hayes & Beck—Nathan & Sully.

Washington St.—Russell & Hayes—Jack Sidney—Fern & Marie—Howard Brochman Revue, Howard—Boy & Boyer—Mack & Stanton.

BRADFORD, PA.

Poderick & Levero—Jack McAuliffe—Stone & Hayes—Haunted Violin.

BROCKTON, MASS.

Strand (Last Half)—Three Odd Chaps—Furman & Evans—Morris & Shaw—White, Black & Useless.

CAMBRIDGE, MASS.

Central Sq. (Last Half)—Williams & Daisy—Mohr & Eldridge—Gordon Stewart Sis.—Coley & Jaxon—J. Rosmond Johnson.

CANTON, O.

Yost & Gladys—Van Duke & Vincie—Wondell & Meehan—Rubeville—Al. H. Wilson.

CHESTER, PA.

(Last Half)—L. & H. Ziegler—Chester & DeVere—So This Is Broadway—Marie Sparrow—Hometown Follies.

CLARKSBURG, W. VA.

(Last Half)—Edith Lamont—Barrett & Farnum—Amory Mixup—Hall & Shapiro—Melody & Stopa.

EASTON, PA.

(Last Half)—Loretta—Lytell & Fanti—Four Babies—Bison City Four—Four Madcaps.

ELMIRA, N. Y.

(Last Half)—Elmira Follies—Wonder Kettle—Block & Dunlap—Kibel & Kane—Neapolitan Duo—Elmira Follies Full Week.

FAIRMONT, W. VA.

(Last Half)—Little Rule—Happy Johnson—Oren & Drew—6 Lunatic Chinks.

FALL RIVER, MASS.

(Last Half)—Naka Jap Trio—Cook Smith & Cook—N. & G. Verga—Seven Honey Boys—Cook & Oatman—Maurice Golden Co.

FITCHBURG, MASS.

Cummings—(Last Half)—Harold Kennedy—Mr. & Mrs. Walter Hill—Clinton & Rooney—Chung Hwa Four.

GLOVERSVILLE, N. Y.

(Last Half)—Katherine Stang—O'Brien & Hall—Phina—Eddie Cassidy—The Love Race.

GREENSBURG, PA.

(Last Half)—Neil O'Connell—Parisian Trio—Sharkey Roth & Hewitt—Rose of Harms.

HARRISBURG, PA.

Majestic (Last Half)—Van Cello & Mary Johnson & Hayes—Geo. Roland Co.—Rose & Moon.

HAVERHILL, MASS.

(Last Half)—Betty Washington—Giffey & Lang—Geo. Morton—7 Arabian Knights.

NEW BEDFORD, MASS.

Olympia (Last Half)—Johnny Reynolds—Doris Duncan—Heron & Gaylord—Shiriner & Fitzsimmons—Tom Kelly—Margaret Sevora Co.

NEW BRUNSWICK, N. J.

State (Last Half)—Winifred & Brown—Paul Hill Co.—Tempest & Dickinson—6 Musical Necessities.

NEW LONDON, CONN.

(Last Half)—Splendid & Partner—Low Walks—Kennedy & Berie—Stanley & Stevens—Fairy Tale Follies.

NEWPORT, R. I.

(Last Half)—Fridkin & Rhoda—Haven Ma—J. & E. James—York & Maybelle—Jack Hedley Trio.

NORWICH, CONN.

Echo Valley—Eileen.

ONEONTA, N. Y.

(Last Half)—Margot & Francis—Elevator Boy Howe & Howe—Buckridge Casey Co.

HAZELTON, PA.

(Last Half)—M. Burton—Clare Girls & Davy—Irving Jones—4 Readings.

HOLYOKE, MASS.

(Last Half)—Michona Co.—McFarland & Palace—Chas. Mack Co.—Adams & Griffith—Flashes from Songland.

ITHACA, N. Y.

(Last Half)—Bingham & Myers—North & South—Weadick & Ladue—Joe Whitehead—Henry Melody 6.

JAMESTOWN, N. Y.

(Last Half)—Cross & Santore—Burton & Shea—Bergman McKenna & King—Jennings & Dorney.

JERSEY CITY, N. J.

Ferris Girls—Jae Clark Co.—Barton & Sparling—Jungle Bungalow—Mahoney & Weber—Pollock & Evans.

JOHNSTOWN-PITTSBURGH

Ray & Fay—Raymond & Norrett—Carl & Jones—Graduation Days—Harry Sykes Co.

PITTSBURGH-JOHNSTOWN

Archie & Onni—Martin & Walters—5 Avallons—Tulsa Sis.

LANCASTER, PA.

(Last Half)—Ed & Ida Tindell—F. & M. Dale—Arthur Whiteland—Bobby Javis Co.

LAWRENCE, MASS.

Empress (Last Half)—Malinda & Dade—Franklin & Martin—Herbert Ashley Co.—Marks &

Yvette

THE ONLY GIRL LEADING HER OWN ORCHESTRA
A SENSATION LAST WEEK AT THE NEW McVICKER'S THEATRE, CHICAGO
DUPLICATING THIS BIG HIT AGAIN THIS WEEK AT THE RIALTO, CHICAGO

Orchestra Directed by KENO CLARK

PASSAIC, N. J.

(Last Half)—Stevens & Laurel—O'Brien & Josephine—Bermuda Bound—Bobby Randall—The Normettes.

PAWTUCKET, R. I.

(Last Half)—Bernard & Betz—Jeannette Childs—Barry & Wolford—Brooks Co.—King Bros.

PATERSON, N. J.

(Last Half)—Marguerite & Alvarez—Davis Bros. & Tanneen—Jack Wirth Co.

PHILADELPHIA, PA.

Keystone (Last Half)—Lovan Trio—Gene Moran—Dann Dugan Co.—O'Neill & Plunkett.

Wm. Penn (Last Half)—Stanley & Elbert—Dorothy Taylor Co.—Wm Edwards Co.—Newhoff & Phelps—Ben Meroff & Band.

Germantown—Monroe Bros.—Jos. Rankin—Jack Kennedy Co.—Taylor & Bob Co.—One Munson Co.—Lynn & Howland—Gautier's Toy Shop.

PLAINFIELD, N. J.

(Last Half)—Bird Children—Jos. Browning—Josie Rooney Co.

PITTSBURGH, PA.

Harry Tuds—Wallace & Clyde—Ketch & Wilma—Michon Bros.—Lennie Naco—4 Bulsheviks—Edwards & Edwards.

PITTSFIELD, MASS.

(Last Half)—Chas. Reading—Innis & Ryan—Stars Record—Jane & Whalen—Three Kirkillos.

READING, PA.

(Last Half)—Wyoming Duo—Mae Francis—Geo. F. Moore Co.—Wilson Bros.—Three Lords.

ROCKVILLE CENTER, N. Y.

(Last Half)—Kennedy & Kramer—Antrim & Vado—Franklyn Farmar Co.—Al. Raymond—Breen Family.

SARATOGA, N. Y.

(Last Half)—Wood & White—Van & Vernon—Lieut. Thetion Co.

SOUTH NORWALK, CONN.

Clifton & Rodela—Alf. Ripon & Jigg—Clifton & DeRex—Virginia Serenaders.

STAMFORD, CONN.

(Last Half)—Harold West & Girls—Biglow & Clinton—Mignon—Roy & Arthur.

STEUBENVILLE, O.

(Last Half)—Frank & C. Latour—Campbell & Ray—Al Usher Co.—Walter Kaufman—Regal Revue.

SYRACUSE, N. Y.

Proctor's (Last Half)—Novelty Perretos—Alexander & Fields—Williams & King—Homer Lind Co.—Thornton & King—Frankie Wilson.

TRENTON, N. J.

(Last Half)—Dancing McDonalds Troupe—Lydia Barry—Aunt Dinah & Ban.

UTICA, N. Y.

Colonial (Last Half)—Vaccen—Jahrl & George—Lane & Harper—Lillion & Parker—Claude & Marion—Trelia Co.

WATERTOWN, N. Y.

(Last Half)—Wardell & LaCosta—Clifford Wayne Trio—Phil Davis.

WHEELING, PA.

(Last Half)—Snow & Norine—Bailey & Tear Sisters—Wardell & LaCosta—Clifford Wayne Trio—Phil Davis.

WILMINGTON, DEL.

Aldine (Last Half)—Horace Laird—Shapiro & Jordan—Hugh Emett Co.—Stanley & Birnes—Harry Rappi—Anderson & Yvel.



BIG VERDICT FOR CIRCUS GIRL

CHICAGO, Jan. 22.—Miss Sadie Coffey of Beardstown, Ky., a trapeze performer, was awarded \$20,000 damages from the Chicago & Northwestern Railroad by a jury in Judge Francis S. Wilson's court.

The suit was based on injuries received by Miss Coffey when she was riding last June in a circus dining car in which she was riding last June was derailed near Fond du Lac, Wis. Miss Coffey, it was alleged, sustained a fractured back, and as a consequence her ability as a performer was ruined.

Tom Wise and Juliette Day are in the cast of "Old Man Smith."

YORK, PA.

Opera House (Last Half)—Morley & Mack—Marie Russell & Sambo—Sager Midgley Co.—Frazini—Finks Mules.

YOUNGSTOWN, OHIO

(Last Half)—Leahy Bros.—Ruer & Gillon—The Solaro—Norwood & Hall—The Comebacks.

NEW TYPE ROAD SHOW

A new type of entertainment, a combination of feature picture and vaudeville program, has been formed in Chicago and will leave for the Coast within the next few days, playing one, two and three night stand towns and cities. Frank Rae, who is sending the show out, has for his picture a feature called "Souls Aflame," a new film which has been shown in but two cities of the country, Minneapolis and Omaha. The new show is framed to meet the requirements of the audiences that insist upon speaking actors in their entertainments and at the same time enjoy pictures.

West of the Missouri River, Mr. Rae declares, you must give the people something more than a picture. "There is a demand for the speaking actor, so strong that it cannot be overlooked," he said. "There is not a theatre on the Pacific Coast which confines its entertainment exclusively to pictures and the demand for speaking actors is coming east fast, and I am looking for a change in show business which will bring about the organization of hundreds of touring companies, such as we are pioneering."

Chicago picture houses are supplying the demand by furnishing orchestras in the big houses, so many in fact that practically every big film house is headlining a big orchestra with a popular leader.

The picture which Mr. Rae is sending out is an English film, a version of Robert Hitchens' novel "Flames" and has by critics been pronounced a remarkable feature. There will be two advance agents ahead of the show, Coney Holmes, formerly prominent as a vaudeville agent, and Frank Peary, at one time manager of the Central Theatre. Holmes will be general manager of the show and will be some weeks ahead with Peary, seven days ahead.

Seats will be reserved, which will solve the standing out in the street question to which many picture patrons have objected.

The show is planning to play all the principal cities in the West and in those houses which a program picture has been booked the vaudeville bill alone will be given, but in possible cases the entire show will be given.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Miner's Bronx, New York, 22-27; Empire, Providence, 29-Feb. 3.
 Big Jamboree—Gayety, Montreal, Can., 22-27; Gayety, Boston, 29-Feb. 3.
 Billy Watson Beef Trust—Gayety, Kansas City, 22-27; open, 29-Feb. 2; Gayety, Omaha, 5-10.
 Bon Tons—Gayety, St. Louis, 22-27; Gayety, Kansas City, 29-Feb. 3.
 Broadway Brevities—Orpheum, Paterson, 22-27; Majestic, Jersey City, 29-Feb. 3.
 Broadway Flappers—Empire, Providence, 22-27; Casino, Boston, 29-Feb. 3.
 Bowery Burlesques—Gayety, Pittsburgh, 22-27; Colonial, Cleveland, 29-Feb. 3.
 Bubble Bubble—Gayety, Minneapolis, 22-27; Gayety, Milwaukee, 29-Feb. 3.
 Chuckles of 1923—Colonial, Cleveland, 22-27; Empire, Toledo, O., 29-Feb. 3.
 Dave Marion's Own Show—Majestic, Jersey City, 22-27; Hurtig & Semon's, New York, 29-Feb. 3.
 Flashlights of 1923—Empire, Toronto, Ont., 22-27; Gayety, Buffalo, 29-Feb. 3.
 Follies of the Day—Empire, Newark, N. J., 22-27; Orpheum, Paterson, N. J., 29-Feb. 3.
 Frank Finney Revue—Gayety, Rochester, 22-27; Lyceum, Ithaca, N. Y., 29; Lyceum, Elmira, 30; Stone, Binghamton, 31; Colonial, Utica, Feb. 1-3.
 Folly Town—Yorkville, New York, 22-27; Casino, Philadelphia, 29-Feb. 3.
 Giggles—Open 22-26; Gayety, Omaha, Neb. 27-Feb. 2.
 Greenwich Village Revue—Star and Garter, Chicago, 22-27; Empress, Chicago, 29-Feb. 3.
 Hello Good Times—Casino, Brooklyn, 22-27; Yorkville, New York, 29-Feb. 3.
 Hippity Hop—Gayety, Detroit, 22-27; Empire, Toronto, Ont., 29-Feb. 3.
 Jack Reid's Show—Casino, Philadelphia, 22-27; Palace, Baltimore, 29-Feb. 3.
 Jimmy Cooper's Beauty Review—Stone, Binghamton, 24; Colonial, Utica, 25-27; Gayety, Montreal, Can., 29-Feb. 3.
 Keep Smiling—Open 22-27; Gayety, St. Louis, 29-Feb. 3.
 Knick Knacks—Grand, Worcester, Mass., 22-29; Miner's Bronx, New York, 29-Feb. 3.
 Let's Go—Columbia, New York, 22-27; Casino, Brooklyn, 29-Feb. 3.
 Maids of America—Cohen's Newburg, 22-24; Rialto, Pittsburgh, 25-27; Empire, Brooklyn, 29-Feb. 3.
 Mimic World—Empire, Brooklyn, 22-27; Empire, Newark, 29-Feb. 3.
 Mollie Williams' Show—Hurtig & Semon's, New York, 22-27; Cohen's, Newburg, N. Y., 29-31; Rialto, Poughkeepsie, Feb. 1-3.
 Radio Girls—Gayety, Milwaukee, 22-27; Columbia, Chicago, 29-Feb. 3.
 Reeve's Show—Gayety, Omaha, 20-26; Gayety, Minneapolis, 29-Feb. 3.
 Rockets—Gayety, Boston, 22-27; Grand, Worcester, Mass., 29-Feb. 3.
 Step On It—Gayety, Buffalo, 22-27; Gayety, Rochester, N. Y., 29-Feb. 3.
 "Sliding" Billy Watson, Fun Show—Olympic, Cincinnati, 22-27; open, 29-Feb. 3; Gayety, St. Louis, 5-10.
 Social Maids—Empire, Toledo, 22-27; Lyric, Dayton, O., 29-Feb. 3.
 Step Lively Girls—Casino, Boston, 22-27; Columbia, New York, 29-Feb. 3.
 Talk of the Town—Gayety, Washington, 22-27; Gayety, Pittsburgh, 29-Feb. 3.
 Temptations of 1923—Palace, Baltimore, 22-27; Gayety, Washington, 29-Feb. 3.
 Town Scandals—Lyric, Dayton, 22-27; Olympic, Cincinnati, 29-Feb. 3.
 Wine, Women and Song—Columbia, Chicago, 22-27; Star and Garter, Chicago, 29-Feb. 3.
 Youthful Follies—Empress, Chicago, 22-27; Gayety, Detroit, 29-Feb. 3.

MUTUAL CIRCUIT

Broadway Belles—Garden, Buffalo, 22-27; Park, Utica, 29-Feb. 3.
 Band Box Review—Lyceum, Cleveland, O. 22-27; Band Box, Cleveland, 29-Feb. 3.
 Frances Farr and her Pacemakers—Olympic, New York, 22-27.
 Flappers of 1923—Peoples', Cincinnati, 22-27; Gayety, Louisville, 29-Feb. 3.
 Georgia Peaches—Bijou, Fall River, Mass., 22-27; Park, Bridgeport, 29-Feb. 3.
 Girls a la Carte—Majestic, Albany, 22-27; Plaza, Springfield, Mass., 29-Feb. 3.
 Girls from Reno—Plaza, Springfield, Mass., 22-27; Howard, Boston, 29-Feb. 3.
 Hello Jake Girls—New Empire, Cleveland, 22-27; People's, Cincinnati, 29-Feb. 3.
 Jazz Babies—Park, Bridgeport, Ct., 22-27; Olympic, New York, 29-Feb. 3.
 Jazz Time Revue—Bijou, Philadelphia, 22-27; Folly, Baltimore, 29-Feb. 3.
 Kandy Kids—Majestic, Scranton, 22-27; Bijou, Philadelphia, 29-Feb. 3.
 Kuddling Kittens—Empire, Hoboken, 22-27; Gayety, Brooklyn, 29-Feb. 3.
 Laffin' Three 1923—Gayety, Louisville, 22-27; (Second Edition) Broadway, Indianapolis, 29-Feb. 3.
 Loudon Gayety Girls—Majestic, Wilkes-Barre, 22-27; Majestic, Scranton, 29-Feb. 3.
 Merry Maidens—Star, Brooklyn, 29-Feb. 3.
 Mischief Makers—Folly, Baltimore, 22-27; one nighters, 29-Feb. 3.
 Monte Carlo Girls—one nighters, 22-27; Empire, Cleveland, 29-Feb. 3.
 Pat White and His New Big Show—Band Box Cleveland, 22-27; Garden, Buffalo, N. Y., 29-Feb. 3.
 Playmates—Park, Utica, N. Y., 22-27; Majestic, Albany, 29-Feb. 3.
 Round the Town—Star, Brooklyn, 22-27; Empire, Hoboken, 29-Feb. 3.
 Runaway Girls—Broadway, Indianapolis, 22-27; Lyceum, Columbus, 29-Feb. 3.
 Smiles and Kisses—Howard, Boston, 22-27; Bijou, Fall River, 29-Feb. 3.
 Step Along—Gayety, Brooklyn, 22-27; Lyric, Newark, 29-Feb. 3.
 Town Follies—Lyric, Newark, 22-27; Majestic, Wilkes-Barre, 29-Feb. 3.

FINBERG WITH MARION SHOW

Harry Finberg started ahead of Dave Marion's "American Girls" at Miner's Bronx last week.

IF YOU WANT TO DANCE LIKE PAT ROONEY, FRISCO OR GEORGIE WHITE
Just put on your shoes AND GO TO JACK BLUES.
 He will teach you all the dances quite right.

Studios, 233 W. 51st St. Circle 6136

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 VAUDEVILLE ACTS, NOVELTIES, SENSATIONS, ETC., WANTED AND FURNISHED
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"SERVICE THAT IS DEPENDABLE"

220 West 46th Street NEW YORK CITY

PHONE BRYANT 6517

B'WAY SHOWS DOING BIG BUSINESS

Having no outstanding feature to draw transients into town as they had the preceding week with the Automobile Show, the theatres faced the "acid test" last week with the result that about two-thirds of them did better business than they did during the Automobile Show period. All of the hit attractions increased their gross over the preceding week, with "Secrets" at the Fulton climbing to the top of the hit column by selling out at all performances and holding its maximum of standing room. Three new attractions opened during the week, in addition to a change of bill at the Moscow Art Theatre. Of the three new shows none of them scored a "bullseye."

Bertha Kalish, who opened at the Comedy in "Jitta's Atonement," found the going hard after the opening night and from appearances it looks as though the play will probably be withdrawn shortly. Maude Fulton in "The Humming Bird" also got off to a bad start as far as the reviewers were concerned and business at the house was affected materially by the reviews. This attraction is at the Ritz on a rental and will probably remain for the entire rental period. "Give and Take" with Louis Mann and George Sydney at the Forty-ninth Street Theatre was also well chastised by the critics, but it seems as though this play will be a repetition of "Abie's Irish Rose" and that endeavors will be made to build its business to a good, healthy condition.

The Moscow Art Theatre, with its second change in repertoire, having received the approbation of the dailies, exceeded its business of the opening week by several thousand dollars. The intake that week was \$46,000. The Russian company is at the Jolson for an eight-week period and it already has a subscription for the entire engagement which will average \$35,000 a week.

The musical shows found last week as profitable, if not more so, than the preceding week. "The Ziegfeld Follies," "The Music Box Revue," "The Greenwich Village Follies," "Little Nellie Kelly," "The Gingham Girl" and "Up She Goes" were the leaders in this contingent from the box office standpoint. "Glory," which got off to a poor start at the Vanderbilt, through an extensive advertising campaign has picked up and with the aid of the cut rate office increased its intake over the preceding week. "The Bunch and Judy," at the Globe, which concluded its engagement Saturday night, also found the going a bit better than the preceding week.

Of the non-musical shows, "So This Is London" at the Hudson still managed to keep close to the sell-out mark at each performance, as does "Rain" at the Maxine Elliott. "Kiki" at the Belasco stood the test in good shape. "Loyalties" at the Gaiety is also coming close to the sell-out point at all performances, with the lower floor going all the time and only a few vacancies existing on the upper floors. "R. U. R." at the Frazeed and "The Fool" at the Times Square more than held their own, as did "The Last Warning" at the Klaw; "The Seventh Heaven" at the Booth and "Merton of the Movies" at the Cort Theatre. "Liza," the colored show at Daly's Sixty-third Street Theatre, took on a new lease of life during the week and business, which was beginning to dwindle, picked up a bit. "Will Shakespeare" at the New National found it a hard struggle with plenty of seats being available at the cut rates. David Warfield in "The Merchant of Venice" did not increase any in business over the previous week at the Lyceum, and Ethel Barrymore concluded a most disastrous engagement in "Romeo and Juliet" at the Longacre.

"The Awful Truth" did a fair final week at the Henry Miller prior to departing for a trip over the subway circuit on Saturday night. "Mike Angelo" and "Listening In," housed alongside of each other on Forty-fifth street, had a rather hard struggle of it and indications are that the engagements of both attractions are limited at these houses. "Sally, Irene and Mary" and "The Clinging Vine," both on the lower end of the Rialto, went along at a good gait all week and totaled about the same intake as they did the week previous.

With weather conditions favorable the theatres got off to a better start on Mon-

day night than they did on the preceding Monday. There were about fifteen complete sell-outs on the street that evening which included two added starters, "Lady Butterfly" at the Globe Theatre and Nazimova in "Dagmar" at the Selwyn. The Moscow Art Theatre at the Jolson also got off to a sell-out with their change in repertoire. On Tuesday night there was another new play added to the list when "Extra" had its initial presentation at the Longacre under the auspices of Jack Alitcoate and Buster Collier.

On Wednesday night another endeavor will be made to introduce "Romeo and Juliet" to New York by Jane Cowl at the Henry Miller Theatre. This attraction was booked in hurriedly when word came out that Miss Barrymore was going to abandon her endeavor to interpret the youthful "Juliet" at the Longacre.

RISKS JAIL TO PUSH SUIT

LOS ANGELES, Jan. 21.—Evan Burrows Fontaine, the dancer, left here headed for New York, with the avowed intention of fighting the "Whitney millions" on their own ground. She prefers to brave possible imprisonment rather than threatened extradition.

The menace of the imprisonment is the result of a perjury charge growing out of her recent suit against Cornelius Vanderbilt Whitney, whom she charged with being the father of her infant son. The charge, with the involved one of fraud, has been made against the dancer by the Whitney attorneys and it has been sustained by the New York Supreme Court in a ruling by Justice Tompkins to the effect that a gross injustice has been perpetrated upon the Eastern courts by Miss Fontaine's action in procuring an annulment of her marriage to Sterling Adair in July, 1920.

B'WAY ART STORES, INC., BANKRUPT

An involuntary petition in bankruptcy was filed last week against the Broadway Art Stores, Inc., dealers in sheet music, at 1389 and 1543 Broadway, N. Y. City. Liabilities are about \$25,000, assets about \$5,000.

The petitioners are E. C. Mills, with a claim of \$14,600; Irving Miller, claiming \$565 and Morris & Bendien, \$363. E. C. Mills was appointed receiver by Federal Judge John C. Knox, under a bond of \$3,500.

The \$14,600 due E. C. Mills, who is chairman of the executive board of the Music Publishers' Protective Association, represents bills of music publishers who have assigned their claims to Mills.

LEDERER TO DO "SUZETTE"

George W. Lederer, who produced "Peaches" at the Garrick Theatre, Philadelphia, on Monday night, will begin next week the casting of a new musical show, "Suzette," the book for which was written by Charles Frederic Nirdlinger and the lyrics and music by Charles Gilpen. Gilpen will be associated with Lederer in the production. He is a well-known Philadelphia society man and for the past few years has written the plays that were produced by the "Mask and Wig" Club of Philadelphia.

WHERE SUBWAY ENDS" OPENING

"Where the Subway Ends," a new comedy by James V. Auditore and Joseph Noel, will be given its premiere at Freeport, L. I., on Monday evening, January 29. The cast includes Marie Chambers, Helen Burch, Edith Gordon, Carrie Lowe and Richard Gordon.

SWEET LADY" STARTS

On January 25 Harry Cort will put into rehearsal a new musical play, at present entitled "Sweet Lady," the work of George Stoddard. Lucky Roberts is responsible for the music of the new show which is said to be in the nature of a white "Shuffle Along."

FRIML WRITES BRICE SCORE

Rudolf Friml has written the musical score for "Laughing Lena" in which Florence Ziegfeld, Jr., will star Fanny Brice.

JEFFERSON THEATRE, New York City

January 18, 1923.

OPEN LETTER TO Mr. HERMAN BECKER AND Mr. HARRY SAUBER

DEAR BOSSSES:—

WE, THE UNDERSIGNED, THANK YOU BOTH FROM THE BOTTOM OF OUR HEARTS FOR PRODUCING "UPTOWN AND DOWNTOWN," AND ONLY WISH THAT WE ARE TO BE WITH YOU NEXT SEASON AND MORE SEASONS TO FOLLOW. WISHING YOU BOTH LOTS OF SUCCESS,

From Your Five Employees

**VIRGINIA BAKER
DOLLY ANNÉTE
SIGNOR MONTE
RALPH FIELDERS
BILLY HARDY, Mgr.**

P. S. REGARDS TO FRIENDS.

FOREIGN FILMS FLOOD MARKET

Foreign pictures are continuing to pour into this country at the rate of about 75 a month but very few of these are found to be available for American exhibition. One prominent moving picture distributor reviewed forty European films last month without finding one that he could, with justice, release to the public.

Experts who have viewed the various foreign pictures claim that practically all of them are inferior to domestic films, the only country remotely approaching the United States in picture production is Sweden, where the people closely resemble ours and where the photography is fully on a par with the best American usage. The only drawback to Scandinavian films is in the story, which, in most instances, is not adapted to American audiences.

"HOBOHEMIA" TO TOUR

"Hobohemia," a satirical exposé of Greenwich Village life by Sinclair Lewis, will be revived as a road show by Max Ferguson. The play was originally produced at the Greenwich Village Theatre the season before last and withdrawn after a run of a few weeks. Ferguson believes there is a sufficient interest in Greenwich Village stuff in the sticks districts to warrant its revival.

"CAROLINE" FOR AMBASSADOR

Tessa Costa in "Caroline," a musical comedy, originally titled "Virginia," will open at the Ambassador Theatre next Monday night replacing "The Lady in Ermine" which moves to the Century Theatre where it takes the place of "Blossom Time" which goes on tour.

"REWRITING "LOLA IN LOVE"

F. C. Copicus is having "Lola in Love" rewritten by William Morris and will also recast it and send it out on a short tour. If it measures up to expectations "Lola in Love" will be the attraction used for the opening of the New Amsterdam Theatre Roof, which Alfred Aarons will operate.

STAGE STUNT EXCUSE FOR KILLING

Harold Blake Van Alstein, acrobat, member of the vaudeville act of Van and Emerson, was indicted on Friday for first degree murder for the shooting and killing of Marion McLaren, a member of the Five McLarens, a musical act.

Van Alstein will offer as a defense for the shooting of the girl that his brain was affected by the head-balancing stunts he did with his partner in the vaudeville act.

He is at present in Bellevue Hospital as the result of a bullet in the breast delivered by himself after he had shot Miss McLaren, but is fast recovering and will it is believed be able to leave within a few days.

Van Alstein, shunned by Miss McLaren in his love suit, found her in a restaurant on Eighth avenue with her brother and opened fire, killing her almost immediately. The brother was wounded in the shoulder in an attempt to save the girl and then Van Alstein turned the gun on himself.

RELIEF SOCIETY BENEFIT ON MAR. 11

The West Side Hebrew Relief Society will hold their annual theatrical benefit at the Earl Carroll Theatre on Sunday evening, March 11. Harry Walker, who headed the entertainment committee last year, has again been chosen to assemble the bill for the forthcoming benefit.

THIRD ANNIVERSARY OF SYRACUSE

Keith's Theatre, in Syracuse, is celebrating the third anniversary of its opening this week. The house was opened on January 23, 1920, with W. Dayton Wegeforth, now general booking manager of the Keith Circuit, as its manager. John Buernes is now managing the house.

LIVSEY IS SNYDER MANAGER

Al Livsey is now business manager of the Jack Snyder Music Publishing Company, succeeding Eddie Ross, who held the position since the firm started to publish.

DEATHS

ALFRED HIRTH, well known musician, died on Thursday, January 18, in the orchestra pit of the Brinford theatre, Newark, N. J., of heart disease. He was 47 years old and lived at 219 Nesbitt Terrace, Irvington, N. J.

Hirth was first violin of the house orchestra and during a performance he stood up to go to the exit, but fell before reaching it. He was carried to the stage and died by the time the doctor arrived.

In Loving Memory of
My Dear Mother
who departed this life Jan. 29th, 1922, in
Newcastle-on-Tyne, England.
"Her memory will live forever."
DORA MASON
SLIDING BILLY WATSON COMPANY

KATE SANTLEY died at Brighton, England, last week. She first appeared in pantomime in the United States, playing the part of the Fairy Queen and later going to England where she played Jessica in "The Merchant of Venice" and other Shakespearean roles with Charles Kean.

She returned to America about 1870, appearing in "The Black Crook" and "King Carrot." Returning to England she was seen in "Le Roi Carotte" and in France in "Madame L'Archiduc," "The Grand Duchess," "Orphee aux Enfers," "The Three Conspirators" and "Princess Toto." Her latest professional appearance was in June, 1894, when she played the role of Carrie Cuthbert in "A Night in Town." In 1876 she leased the Royalty Theatre retaining the lease at the time of her death.

IN REMEMBRANCE
PAUL DRESSER
Died Jan. 30, 1906
FROM HIS FRIEND
Theodore Morse

WALLACE REID, hero of filmdom, died last Thursday afternoon in the Hollywood Sanitarium, Los Angeles, where he had been under treatment for a month. The direct cause of death, according to physicians, was congestion of the lungs and kidneys. Drugs and stimulants, which the motion picture actor is alleged to have taken in the past few years and which precipitated his recent nervous collapse were also given as the primary cause of his death.

"Wally" Reid, as he was generally known to film fans, was one of the most popular screen idols of the world. He was at the zenith of success and popularity when stricken down last month with the illness that later caused his death. He had been connected with the Famous Players-Lasky Company for several years and had starred in any number of film productions. He is survived by his widow, who was Dorothy Davenport, his five-year-old son, William Wallace, Jr., Betty, an adopted daughter and his mother, Mrs. Bertha W. Reid, of New York City.

"WHO'S GUILTY" FOR STOCK

"Who's Guilty," the mystery play based on the Hall-Mills mystery, which has been released for stock by Jay Packard, is being presented by the Blaney Stock Companies at the Gotham theatre, Brooklyn, and the Prospect theatre, Bronx, this week. It is also being used by the stock company at the National theatre, Chicago.

PROSPECT THEATRE SOLD

The Prospect Theatre, at Prospect avenue and One Hundred and Sixtieth street, Bronx, was sold last week to a client of Alexander Selkin and Z. D. Berry, as part of a parcel of property, the purchase price of which is said to be \$500,000. The theatre is now leased by the Blaney Players.

WANTS PRODUCERS PUNISHED

Eddie Buzzell, comedian appearing in "The Gingham Girl," applied to Justice Tierney in the Supreme Court last Friday for an order punishing Lawrence Schwab and Daniel Russell, producers of the piece, for contempt. He alleges that they failed to abide by the settlement of a dispute concerning his share of the advertising which was submitted to Sol Bloom, Arthur Hammerstein and Sam Bernard for arbitration and later approved by Justice Giegerich.

The award of the arbitrators provided that all the display matter should feature the name of Eddie Buzzell so as to read "The Gingham Girl." With Eddie Buzzell, that the electric signs in front and on the Fiftieth Street side of the theatre should read, "The Gingham Girl with Eddie Buzzell," that the billboards should contain the caption of the play and the name of the star in similar manner, and that, if the advertising in the newspapers contained more than five lines, the advertisement should also read "The Gingham Girl With Eddie Buzzell."

Attached to the papers are copies of newspaper advertisements tending to show that Buzzell's name was in such fine type that it could scarcely be read. Photographs were produced of billboards and placards showing the star's name not featured and also affidavits claiming that the featuring in the electric light signs is a direct violation of the order of the arbitrators as confirmed by the court.

Kendler and Goldstein, appearing as counsel for the defendants, had the case put over until today (Wednesday).

VALENTINO GOING TO WORK

Rodolph Valentino, motion picture star is going to work as the result of a decision of the Appellate Division of the Supreme Court handed down last week. The court ruled that the injunction obtained against him by his employer, the Famous Players-Lasky Corporation was too stringent in that it deprived him of earning a livelihood in any manner. The court accordingly modified the injunction by striking out the clause restraining him from engaging in "any other business of any class or kind whatsoever." He still is prohibited from accepting any employment as an actor.

Valentino told the Appellate Division through his attorney that the case would not be tried for a year. He said he has had offers of \$6,000 a week and more to dance in restaurants, and an offer of \$5,000 and royalties to sing or speak into phonographs. He says he has been asked to write for the press and to write books on dancing and other subjects which would bring him "many thousands of dollars."

SUMNER-BRADY DEBATE OFF

John S. Sumner, head of the New York Society for the Suppression of Vice, and William A. Brady will not match wits in a debate at the Community Church, Park avenue and Thirty-fourth street, on Sunday evening.

When Brady and Sumner were requested to cross tongues by the Rev. John Haynes Holmes, the latter suggested as the subject of discussion "Shall Plays and Books Be Censored?" After thinking the matter over Mr. Sumner decided that he did not care to debate this subject and asked that the session be canceled.

ACTORS TO SPEAK AT MEETING

Frederick Santley, Gloria Foy, "Skeets" Gallagher and Helen Bolton, of the "Up She Goes" company at the Playhouse, will be the principal speakers at the monthly meeting of the Theatre Assembly on Friday afternoon.

MARTELLE IN ELTINGE SHOWS

Tom Martelle, the female impersonator, who has been appearing with stock organizations throughout the Middle West in the Julian Eltinge role of "The Fascinating Widow," has met with such success in these stock presentations that he has been booked for repeat dates in "The Crinoline Girl," another of the Eltinge musical comedies.

Martelle carries eight well drilled show girls with him and all fit into the stock production without the necessity of rehearsals. This solves the problem for the stock producer who has refrained from including musical plays in his repertoire principally because of the difficulty in assembling an adequate chorus. Under ordinary conditions the producer would have to rehearse girls two weeks for the one week engagement. Consequently the remuneration would have to be sufficiently attractive to interest girls with such a proposition, which meant an expenditure that producers were none too eager to encumber. Martelle's idea seems to have solved the problem from at least one angle and is consequently meeting with success.

GLENDENING OUT OF CAST

Ernest Glendenning, who portrays the leading character in "Listening In" at the Bijou Theatre, was missing from the cast Monday and Tuesday nights of last week as the result of dropping a cask on his leg which resulted in three stitches being used by a physician on the injured member. Carlyle Moore, author of the play, took Glendenning's place for these performances.

PEMBERTON TO DO NEW ONE

Brock Pemberton is busying himself with plans for a new production. It will be a dramatization of Julian Street's "Rita Coventry," adapted by Hubert Osborne. Several prominent actresses are being considered by Pemberton for the title role and after he has made a decision on just who is to play it, the piece will go into rehearsal.

SOCIETY MEETING THURSDAY

The board of directors of the American Society of Composers, Authors and Publishers, will hold a meeting on Thursday of this week for the purpose of holding the annual election of officers.

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NEW SHOW IN PUNCH & JUDY

Guthrie McClintic will make his second attempt this season with a production on Broadway when he will present "A Square Peg," a play in three acts by Lewis Beach, at the Punch and Judy Theatre, on Saturday night. Beverly Sitzgreaves will head the cast and be supported by William B. Mack, Leona Horarth, Walter Abel, Minnie Milne, Leonard Doyle and Alice Bromley Wilson. McClintic is staging the production personally.

January 24, 1923

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